DOCTOR WHO MONTHLY

JUNE No 65 45p

VYE REVIEW
THE VISITATION &
BLACK ORCHID

BEHIND THE SCENES
WITH DOCTOR WHO DESIGNER
RICHARD McMANAN-SMITH

DOCTOR WHO ARCHIVES
MIND OF EVIL

PLUS ALL YOUR FAVOURITE
REGULAR FEATURES

POLICE
BOX

June 1982 issue
Number 65

DOCTOR WHO

PINUPS 2, 39
A pair of pinups from the nineteen years of ***Doctor Who,*** *featuring Peter Davison from Black Orchid and Jon Pertwee.*

GALLIFREY GUARDIAN 4
A special report on the changes in the two ***Doctor Who*** *exhibitions for the summer season.*

MATRIX DATA BANK 5
Our readers questions answered. Everything you ever wanted to know about ***Doctor Who*** *. . . and then some!*

DOCTOR WHO LETTERS 6
Our readers write. See if your letter is among this collection.

TIDES OF TIME PART V 7
The saga of Melanicus' attempt to rule the cosmos continues. Can this tale become any more spectacular? You bet . . .!

DOCTOR WHO ARCHIVES 16
We look back at the ***Doctor Who*** *adventure which starred Jon Pertwee and Katy Manning,* **The Mind of Evil.**

DOCTOR WHO POSTER 20
A portrait of Kalid from the last ***Doctor Who*** *episode in the last series, Time-Flight.*

DOCTOR WHO EPISODE GUIDE 24
This month we cover the stories from **The Ark in Space** *to* **Terror of the Zygons.**

BEHIND THE SCENES 26
We look at the work of the Designer on a ***Doctor Who*** *adventure, spotlighting Richard McManan-Smith.*

DOCTOR WHO REVIEWS 30
Doctor Who Monthly *presents reviews of* **The Visitation** *and* **Black Orchid.**

DOCTOR WHO IN THE COMICS 33
This month's installment wraps up the Jon Pertwee reign in the ***Doctor Who*** *comic strips.*

Editor:
Alan McKenzie
Contributing Editor:
Jeremy Bentham
Design:
Roger Birchall
Editorial Assistance:
Gilly Joseph
Production:
Tim Hampson and Alison Gill
Distribution:
Comag
Financial Controller:
Robert W. Sutherland
Advertising:
Claire Brooke
Publisher:
Stan Lee
Advisor:
John Nathan-Turner

Top right: *The Time Lord Rassilon from The Tides of Time.* Centre right: *The Terraleptil from* The Visitation. Below right: *A portrait of Peter Davison as the Doctor.*

Doctor Who Monthly is published by Marvel Comics Ltd., 205-211 Kentish Town Road, London NW5. *All Doctor Who material is copyright © 1982 BBC. All other material is copyright © 1982 Marvel Comics Ltd., a subsidiary of Cadence Industries Corp. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any similarity which may exist is purely coincidental. Nothing may be reproduced by any means in whole or in part without the written permission of the publishers. All letters sent to this magazine will be considered for publication. For display advertising contact: Claire Brooke, SH Space Sales and Marketing, 6 Berners Mews, London W1, 01 580 9012.* *Printed in the United Kingdom.*

the GALLIFREY GUARDIAN

EXHIBITIONS SPECIAL REPORT

They're open again! For the ninth summer in succession the BBC's two *Doctor Who* Exhibitions at Blackpool and Longleat have opened their doors to admit the general public into the realm of the fantastic. And, as in previous years, both exhibitions have been extensively updated with new sets, costumes, photographs and monsters from the season just finished on television.

Good news as well for the pocket conscious. Both venues, which more or less opened their doors as from the Easter weekend, are holding their admission charges at last year's rates.

Julie Jones, who oversees the selection of material for the exhibitions, has tried particularly hard this year to have an equal balance of new material across the two venues although with the Blackpool premises being that much larger than Longleat it was inevitable the scales would tip, as ever, in favour of the Golden Mile.

Turning to Blackpool first,then,one of the first sets to greet visitors getting used to the gloom at the foot of the entrance stairs is the killer android from *The Visitation* resplendant in its jewelled costume and looking remarkably recovered from the effects of Nyssa's machine. Also from *The Visitation,* on a separate set, are the two Terileptils from the Pudding Lane Bakery.

Nearby is a jungle set from *Kinda* with the prime focus of attention being the powerful T.S.S. machine luckily without its Alzarian pilot. Confronting it, and looking hopelessly defenceless, is the Kinda Trickster in his "war" mask. However, as the serial proved, a jester's doll can be a more potent force than an armoured leviathan on Deva Loka . . .

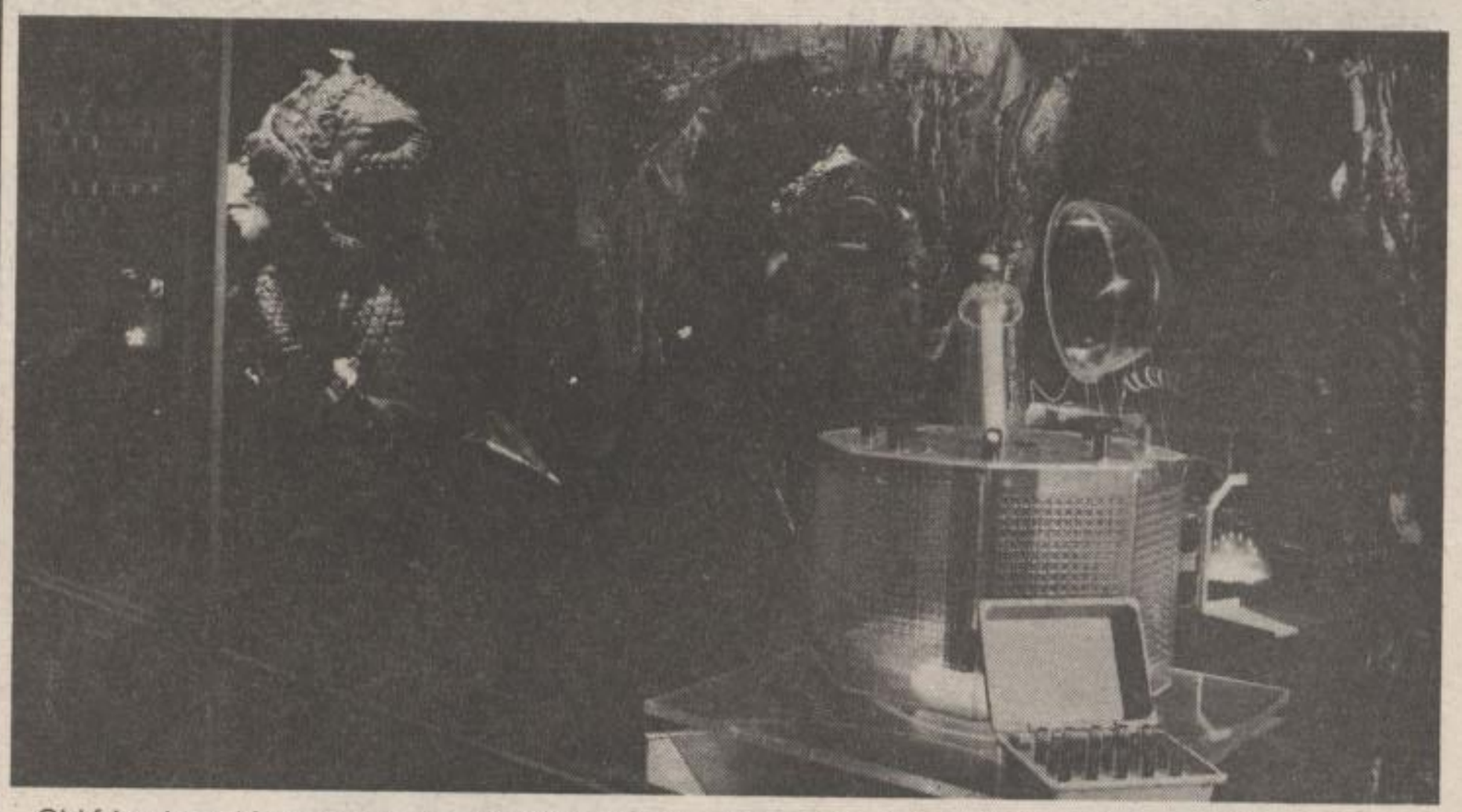
Further along two of the Ubankans from *Four to Doomsday* gaze balefully at visitors in their frog-like forms—the slender figure of Enlightenment overshadowed by the more copious body of Monarch. Anyone cracking the old joke about, "Hasn't he grown?" is immediately a candidate for the exit stairs.

Models are quite well represented this year. The Pharos Project radio dish sits ever-attentively in its own small set as does the freighter from *Earthshock* remarkably reconstructed after its head-on crash with the planet millions of years ago.

Moving into the main TARDIS room the centre of attention this year will easily be the impressive Cybermen set from *Earthshock.* No less than four of the giants stand sentinel around their Cyberscope which, sadly, does not show flashbacks of old Doctor. This set will afford ample opportunity for those wishing to study the very latest in Cyber-costume design.

Further around the room Castrovalvan warriors from Peter Davison's first story are likewise depicted in their full costumes complete with feathered battle helmets.

The general monsters area is still there from previous years but brought right up to date with the inclusion of a Plasmaton from *Time-Flight.*



Old friends and foes are also not forgotten with the Gunden/M.Z. set now completed with the addition of the Tharil Lazlo—his face scarred before his healing journey through the mirror. The Daleks, Davros and K-9 are still in evidence though the flavour of the exhibition this year is very much of Peter Davison with photographs of the new Doctor liberally displayed about.

The loop video machine is still there, complete with the Baker/Davison regeneration though there is a possibility this might be changed to something else later in the year if the right agreements can be made.

MEANWHILE, AT LONGLEAT

Down in Wiltshire the Daleks and K-9 sets are joined this year by an animated set featuring the Terileptil leader. The leader was the one with the electronically-operated mask and though the radio control has been replaced by a programmed sequencer the jaws and the ears still move as startingly as they did on television.

Not far from a set featuring the Castrovalvans (another lot) is a nice display case featuring exhibits from *Black Orchid.* The black orchid itself is there along with George Cranleigh's famous book on the subject.

Although not strictly **Doctor Who**, the High Priest and Priestess of Hecate are in attendance following their last appearance in the *K-9 and Company* pilot.

There are four Plasmatons from *Time-Flight* present at Longleat though sadly only two *Earthshock* Cybermen are there to chill the blood of unwary day trippers.

The missing Ubankan, Persuasion, is also here as is the model tower from *State of Decay,* moved from its venue, last year, in Blackpool. Other fond favourites include the Pirate Captain, Marshmen, the Gundans, a giant Fendahleen and that very popular Giant Robot from Tom Baker's first story.

The sales kiosks at both exhibitions have promised to stock the very latest **Doctor Who** merchandise as and when it comes out and the post card selection has been increased this year, perhaps predictably, by the addition of a card showing Peter Davison's Doctor. Post cards of the Master and the companions are also possible for later this year though no decision has been made yet.

MATRIX DATA BANK

The biggest single topic this month has referred to the clip of Cybermen flashbacks seen in episode two of *Earthshock.* Somewhere between thirty and forty letters have come in from readers most of whom bluntly asked if **Doctor Who Monthly** has got it wrong again. According to our list of surviving **Doctor Who** episodes at the BBC Film Library the much sought-after serial *Tomb of the Cybermen* does not exist. However, we saw an extract from *Tomb* in the *Earthshock* flashback sequence, didn't we, asks Paul Halunnici, Derek Beard, Herbert James, Bob Simmons and Jane Homeyard among others?

In point of fact that sequence was rather ambiguous. Yes, the script referred to the Doctor's actions in sealing the tombs on Telos, but the extract shown was from episode six of *The Wheel in Space* which does exist at the BBC. If you require proof look carefully at the two Cybermen standing in the background behind Patrick Troughton. Those with a freeze-frame facility on your video recorders might just be able to pick out the tight-fitting wet suits the Cybermen were wearing. The versions seen in *Tomb of the Cybermen* wore the looser fitting one piece support suits.

To answer the second query about the *Earthshock* clips the Hartnell one hailed from episode two of *The Tenth Planet* while the Baker one was taken from episode three of *Revenge of the Cybermen.*

Harkening back to a much earlier *Matrix Data Bank* argument can we take it the issue as to which planet the Cybermen originally came from has also been answered by *Earthshock* and the Doctor's reference to their first home on Mondas?

Margaret Madeley from Leigh in Lancashire has sent in two queries. Firstly she refers back to the interview **Starburst** did with Paul Darrow—of Avon fame—in issue 18. During that interview Paul Darrow stated, "I did **Doctor Who** many years ago, in which I played a Captain who was cylurionised ..." What story was this Margaret asks. The answer would be self evident if the spelling had been correct. The term is "Silurianised"—not that this ever happened to Darrow's character as Captain Hawkins, a UNIT officer in that second Jon Pertwee serial.

Secondly, Margaret has expressed her great pleasure in being able to see the first ever **Doctor Who** serial again on television last year and asks if there is any chance of the second story—*The Daleks*—being shown? Obviously I cannot speak for the BBC on this but, yes, there is always a chance of further old reruns in the wake of last year's success, and the first Dalek story may have better odds in the running for selection because a good many of you have apparently written to the BBC asking about this story. Stay tuned.

Paul Edwards from Telford, Shropshire has a question about the Sontaran masks. Why did the Sontarans, who invaded Gallifrey in *The Invasion of Time,* have different face masks than those seen in *The Time Warrior* and *The Sontaran Experiment?* Were they made from a more lightweight material he asks? Actually the masks used in all three Sontaran stories have been totally different to each other. Linx had a head mask made from quite a heavy rubber substance which tended to impair the breathing of the actor inside especially when the battle helmet was worn on top. When Kevin Lindsday came to repeat his Sontaran role as Styre the BBC made a new, much lighter mask with a wide, gargoyle-like grin to make breathing easier. The Styre mask was

then sent out to the Exhibitions and a further mask designed for Derek Deadman in *The Invasion of Time* where he played Stor.

Two quickies now from Robert Ireson of Norwich. Referring to the *Episode Guide* details for *The Mutants* Robert has noted the name of Peter Howell credited for playing the role of The Investigator. Is this one and the same Peter Howell who works in the BBC Radiophonic Workshop? The answer here is no. Although Peter Howell has been seen in television in documentaries about the Radiophonic Workshop he has never acted a part. There is a character actor called Peter Howell but they are no relation.

Secondly, Robert has queried the size of the Mara snake seen in the last episode of *Kinda.* Was it really that big or was it created using CSO on a minature? CSO was certainly used for the initial stages of the Mara's manifestation but the full size snake was a special prop designed and built by the BBC. The snake was big enough to accommodate an actor inside to work the jaws and make the body writhe about.

Still on the subject of how-did-they-do-it, Elizabeth Murray from Wirral, Merseyside, who describes herself as a mother of one of our younger readers, has written in to get confirmation or denial of her memory at having seen The Beatles in **Doctor Who.** Yes, it did happen though The Beatles themselves were not actually contracted to appear in the episode. In the opening episode of the 1965 story, *The Chase,* the Doctor and his companions use a device called a Time/Space Visualiser to focus in on famous events in history. Vicki chooses The Beatles (she always liked classical music ...) and their appearance on the view-screen was accomplished by the simple process of editing in a piece of stock film footage.

Patrick Willis from Stafford would like to know if *Full Circle* is going to be novelised by Target Books and if so by which author. At present the book of *Full Circle* is tentatively slated for a 1983 release date although as Target editor Christine Donougher was careful to point out a few issues back these release dates are subject to alteration. The author though will be the story's original writer, Andrew Smith.

An aggrieved Mr Salisbury from Grantham in Leicestershire wants to know why there are no less than two introductions for Jo Grant in the Target Books *The Doomsday Weapon* and *Terror of the Autons.* Surely she first met the Doctor in *Terror of the Autons?* True enough but *The Doomsday Weapon* was one of the very first Target Books and at that time there was no guarantee that the novels would become as prolific as they are today. Two earlier books, *The Auton Invasion* and *The Cave Monsters,* had introduced the character of Liz Shaw and so to get around the problem of bringing Jo into *The Doomsday Weapon* writer Malcolm Hulke elected to write an introduction for her to explain why Jo would be travelling with the Doctor and not Liz.

Andrew Kerr from Glasgow, Scotland has asked if any pre-Jon Pertwee stories still exist on their original master video tapes. Sadly, the answer is no. Although the actual transmissions of these episodes were from the master tapes—which is why the quality of the picture then would have been sharper than those seen last year on BBC 2—the only permanent versions kept of them would be the film prints made by BBC Enterprises. Due to the very high cost of two-inch video tapes in those days (it is not that cheap now ...) the master tapes of **Doctor Who** were erased and re-used after a time.

Still with the ever popular subject of old episodes James Armstrong from Cumbernauld, Scotland is puzzled by my reference to a clip from *The Macra Terror* having been used in the first episode of *The Three Doctors.* According to "that list" *The Macra Terror* does not exist. This is true. *The Macra Terror* story is no more but it was intact in 1972 when *The Three Doctors* was made. At that time every single episode of **Doctor Who** existed at the BBC except for *The Feast of Steven* episode from *The Daleks' Master Plan* which was junked early because its rights had never been sold for overseas screening. The destruction of the **Doctor Who** episode en masse did not start until a year or so later and continued right up until 1978 when *Galaxy Four* and most of *The Time Meddler* were the last ones to be purged.

Stephen Renton from Midlothian, also in Scotland,has written in to enquire if it is still possible to obtain the *Radio Times Doctor Who Tenth Anniversary Special* which was produced in 1973? Sadly, the BBC sold the last copy of this publication years ago and so the only places copies are likely to turn up now is vintage magazine shops or comic marts. With **Doctor Who's** twentieth anniversary not so far away now Nigel Mial from Chelmsford is enquiring if the BBC have any plans to release another *Radio Times* Special. At present nobody can be absolutely certain what will be up and coming with regards to the twentieth anniversary although there is a small problem with an anniversary publication from *Radio Times* in that the editorial team which produced the 1973 publication—and numerous other ones on such programmes as **The Palliders** was long ago dissolved by the BBC.

Two questions now on the ticklish subject of regenerations. The Master is apparently in his thirteenth body now yet the Doctor is only on his fifth. How can this be, asks Daniel Paulo of Keighley, Yorkshire, if they were friends at school? The Master and the Doctor did indeed "go to school together" as was mentioned in *The Sea Devils,* however if you think about it the Master puts himself more frequently at risk then does the Doctor. The Master is continually seeking alliances with other alien races and though he has been successful with the Ogrons, the Daleks and the Sea Devils (up to a point) think of the possibilities when he failed to interest a group of aliens in world domination. It almost happened in *The Mind of Evil* and *The Daemons.* Badly injured regeneration would probably have been his only recourse.

DOCTOR WHO LETTERS

EARTHSHOCK CRITIQUE

Congratulations to whoever wrote the preview for *Earthshock* in issue 63. I read this article only a few hours before the first episode and although it promised a great serial the article gave no hint that what I wanted to see most and least in this season of **Doctor Who** would both be present.

The things I wished to see most were the Cybermen. It is nice to see them making a comeback although the change in design of their faces seems to make them slightly less frightening than I remember. From the moment they made me jump out of my chair in the last few seconds of the first episode I knew that this serial would be one to be remembered and by the end of the first episode I was very worried that the event I wished to see least would also take place.

I had read, before this season started, that Adric was going to be killed off towards the end. Having read the preview for *Time Flight* and seen the first three episodes of *Earthshock* I knew that if this was going to happen it would happen in the fourth episode. I was not wrong, but as I saw the space freighter disappear from the TARDIS screen with Adric still on board I was overwhelmed by the sadness and hopelessness of the situation.

I was sad because Adric had died. He was, I thought, one of the most natural and believable characters in **Doctor Who**. Although from Alzarius and e-space Adric had all the normal insecurities of a boy in his teens. Even in *Earthshock* he had to make the Doctor prove that he cared about him as much as the girls by asking him to take the TARDIS on the dangerous journey into e-space to Terredon.

If Adric had to leave then this was probably the best way. It would not have been in character for Adric to leave the Doctor. He was not yet secure enough to go out on his own to make a new life in a universe to which he was alien and so if Matthew Waterhouse felt that now was the time to move on from **Doctor Who** then killing Adric was, I think, the only way for him to go.

I was just sorry that the situation of his death was so hopeless. He had already broken two logic codes on the Cyber machine when he was given the chance to leave the freighter in an escape boat. Not knowing that what he had done already was enough to save the Earth, Adric stayed on the freighter and sacrificed his life trying to break the remaining logic codes. It was so unnecessary.

I hope **Doctor Who Monthly** will mark the death of Adric with a special feature on the character and include a picture of Matthew Waterhouse playing Adric at his best.

Sarah-Jane Sudell,
Oakworth,
Nr, Keighley.

Glad to see this season of **Doctor Who** ending on a high note; the last three adventures are classics. I was a bit worried with the slightly tacky *Four to Doomsday* and the less said about the papier maché snake that reared its puppet-like head in the last episode of *Kinda* the better. (Why didn't the producer leave the *Mara* as an unseen force, so much more in keeping with the story's ideas?)

These grouses aside, I enjoyed the rest of the season. As an older viewer, I have kept track of the development of those recurring enemies, the Cybermen, since their first appearence. So please, please, please include a picture of the new cyber-design as soon as possible, preferably a full length photo, so nuts like myself can get all the details. Any idea if the visibility of the mask was intentional or not? An intended glimpse of the shrivelled *thing* under the silver armour, or another production gaff? Either way, glad to see the Cybermen back!

I thought it quite brave to kill off Adric like that. We're used to it in *Blakes 7,* but it comes as a bit of a shock in **Doctor Who.** Cutting down the number of companions is probably good, as it makes the stories easier to plot (note how Nyssa was written out of *Kinda*).

Keep up the good work with your magazine.

John Urry,
Kings Lynn.

At last, the Cybermen are back! I of course refer to the recent serial *Earth Shock.* Bringing back the Cybermen was the best thing that has happened with villains for ages. *The Plot,* special effects, and just about everything else in this story was excellent. I would not be surprised if this wins the season survey. Adric's death was a shock, I liked the doctor's facial expression in the closing moment. The absence of the theme at the end really set the *Shock-mood.* I have only one slight complaint about this serial, especially in part 4. It seems that several of the Cybermen were killed too easily. I also enjoyed *Black Orchid* and the *Visitation.* Peter Davison played the Doctor brilliantly. the cricket-image is a good idea also.

Now onto the magazine. The Eagle award you won for *Best Comic Magazine* was well-deserved. You are handling the mag perfectly. The new colour centre spreads are something new to look forward to. You have yet to publish a clear photo of Sutekh from *Pyramids of Mars.* I hope you can, for he is one of my best villains. The Cybermen this season, let's have the Silurians back next season. Krynoids, Wirrn, Daleks, Sontarans, Sea Devils . . .

Steven Swaby,
East Ham,
London.

DOCTOR WHO? by Tim Quinn & Dicky Howett

I DON'T CARE IF YOU HAVE GOT FRIENDS IN HIGH PLACES...
THERE'S NO WAY YOU'RE GOING TO BE THE SIXTH DOCTOR..!
POLICE BOX
POLICE BOX
NOW HOPPIT!

THE TIDES OF TIME

PART FIVE

EARTH, AD375... AND ACROSS THE PLAINS OF CENTRAL EUROPE SWEPT A FANTASTIC **BARBARIAN HORDE**... BEFORE THEM, THE CONTINENT OF EUROPE LAY TREMBLING...

...WHILE, AT THEIR REAR, A VAST ARMY OF ASIATIC HUNS KEPT THEM DRIVING FORWARD, PUSHING THEM EVER WESTWARD...

...INTO THE **JAWS OF DEATH!**

THIS, THEN, WAS THE BEGINNING OF THE **REIGN OF MELANICUS** AS MILLENIUM FOUGHT MILLENIUM...

509

509

Script: Steve Parkhouse Art: Dave Gibbons Editor: Alan McKenzie

CENTURY AGAINST CENTURY... THE HISTORY OF A PLANET **TORN ASUNDER**!

FWOOOOM!

FWAAAM!

EACH AGE BATTLED FOR SUPREMACY IN A VAST, CHAOTIC AND **INSANE** WAR... THE ULTIMATE FUTILITY, A WAR THAT NONE COULD **WIN**!

WHOMMMP!

THERE'S NOTHING WE CAN DO HERE! JUST HIT 'EM WITH EVERYTHING YOU'VE GOT AND HEAD FOR HOME! OVER AND OUT!

FLT

175

JUST **ONE THING** YOU FORGOT TO TELL ME, FLIGHT! **WHERE THE HELL IS HOME?**

WHA

AM!

AAAGH!

AND SO, WHAT BEGAN AS A SERIES OF SMALL, CONFUSED SKIRMISHES SOON ESCALATED INTO A **HOLOCAUST** OF CONFLICT...

...CULMINATING IN A FAR-FLUNG ARMAGEDDON...

THE MILLENIUM WARS! A THOUSAND WORLDS IN CONFLICT FOR A THOUSAND YEARS!

THEIR FURY **RAGING** THROUGH TIME AND SPACE!

SUCH THEN IS THE **FATE** OF PLANET EARTH... AND A **THOUSAND** OTHER WORLDS BESIDES...

...IN THIS, THE REIGN OF **MELANICUS**!

BUT MELANICUS HAS CONFINED HIMSELF TO A **LINEAR** PATH...

...A **CUL-DE-SAC** IN TIME!

HIS **LIMITED KNOWLEDGE** OF THE EVENT SYNTHESISER HAS RESTRICTED HIS ACTIONS TO A **SINGLE** DIMENSION...

IF HE SHOULD DISCOVER THE KEY TO A **MULTI-DIMENSIONAL** RANGE, THEN **NOWHERE** IS SAFE ...NOT EVEN **GALLIFREY**!

LET US PRAY THEN, RASSILON ...THAT YOUR GOOD **DOCTOR** FINDS THE SYNTHESISER BEFORE THE ENTIRE **COSMOS** IS THREATENED!

TWENTY EIGHT YEARS, JUSTIN...

TWENTY EIGHT YEARS!

WHAT'S THAT, DOCTOR?

TWENTY EIGHT YEARS SINCE WE LEFT GALLIFREY... AND JUST ABOUT TO ENTER THE TWENTY NINTH!

HAPPY NEW YEAR!

BUT THAT'S IMPOSSIBLE! IT SEEMS BUT A FEW HOURS!

SUCH IS THE NATURE OF TIME!

WE'VE BEEN HANGING STATIONARY IN ANOTHER DIMENSION FOR THE LAST TWENTY FOUR HOURS...

SHELTERING FROM THE EFFECTS OF THE MAELSTROM!

BUT SINCE WE LEFT GALLIFREY, TWENTY NINE EARTH YEARS HAVE ELAPSED ... RECORDED HERE ON THE CHRONOMETER OF ABSOLUTE TIME...

THAT'S ANOTHER OF RASSILON'S LITTLE INNOVATIONS... MADE POSSIBLE BY HIS GENERAL SPACE-TIME THEORY...

HOWEVER ...IF WE ARE TO FIND THE DEMON MELANICUS, WE HAVE TO ENTER THE TURBULENCE OF THE MAELSTROM YET AGAIN...

BUT THE PROBLEM IS... AT WHAT POINT?

WE MUST DETERMINE THE EXACT POINT OF ENTRY THAT IS CLOSEST TO THE SYNTHESISER...

BUT WE HAVE NO WAY OF KNOWING WHERE IT IS AT ANY GIVEN MOMENT...

THAT SHOULD BE COMPARATIVELY SIMPLE, DOCTOR...CONSIDERING THE RELATIVE SIZE OF THE SYNTHESISER ITSELF... AND THE FACT THAT IT DOESN'T ACTUALLY MOVE...

BUT EVERYTHING ELSE MOVES IN RELATION TO IT!

WHO SAID THAT? WAS THAT **YOU**, JUSTIN?

NOT I! HOW WOULD **I** KNOW OF SUCH THINGS? ARE WE BESET BY **DEMONS** AGAIN?

IT WAS **I** WHO SPOKE... LOOK DOWN AT YOUR FEET, DOCTOR!

GOOD HEAVENS! THE **SHADOW MAN**! WHERE DID YOU GET TO?

I'VE BEEN HERE ALL THE TIME...

I AM **SHAYDE**... I HAVE BEEN WITH YOU SINCE YOU LEFT GALLIFREY...

...MY PURPOSE IS **YOUR** PURPOSE. MY MASTERS HAVE INSTRUCTED ME TO **ASSIST** YOU!

MY MASTERS, THE MATRIX LORDS, ARE ATTEMPTING TO LOCATE THE EVENT SYNTHESISER...

A **DIFFICULT** TASK, EVEN FOR THEM. THEY HAVE SOUGHT HELP FROM MANY QUARTERS...

...NEEDLESS TO SAY, I AM IN CONSTANT **MENTAL CONTACT** WITH THE MATRIX...

I AM ALSO AS **FAMILIAR** WITH THE FUNCTION OF THE TARDIS AS YOU ARE YOURSELF...

THAT'S **REASSURING**...

I'M BEGINNING TO WONDER WHY **I'M** NEEDED HERE AT ALL!

I CAN ONLY SURMISE, DOCTOR, THAT I AM **EXPENDABLE**... WHEREAS YOU ARE **NOT**!

THAT'S EVEN **MORE** REASSURING ...NOTHING **PERSONAL**, OF COURSE!

THE **MOTIVES** OF THE MATRIX LORDS ARE NOT MINE TO QUESTION... HOWEVER, I FEEL I **AM** QUALIFIED TO POINT OUT THAT THE TARDIS CONSOLE IS REGISTERING A **READING**!

YOU'RE RIGHT! THERE'S SOMETHING **OUTSIDE**!

HMM... I HAVE A **SCANNER READING**... IT'S **EXTRAORDINARY**!

NO MOVING PARTS... NO MAGNETIC FIELD... POWER SOURCE UNKNOWN! THE OBJECT APPEARS TO BE COMPOSED OF AN **EXTREMELY REFINED** SUBSTANCE... HARDLY **MATTER** AT ALL!

... IT'S SOMETHING LIKE **CRYSTALLISED ENERGY**! WHOEVER SENT THIS OBJECT, THIS **CRAFT**... THEY'RE A VERY HIGHLY EVOLVED SPECIES!

I WONDER IF WE CAN ASSUME THEIR INTENTIONS ARE... OH! HE'S **GONE**!

BEING EXPOSED TO VACUUM... IN THE DEEP SPACE OF ANOTHER **DIMENSION**, SEEMED HARDLY TO AFFECT SHAYDE AT ALL...

IN FACT, HE MOVED WITH THE ASSURANCE AND GRACE OF A FISH IN WATER...

NO ALARMS, NO RUNNING GUARDS... NO PANIC OR AGRESSION GREETED THE SHADOW MAN FROM GALLIFREY UPON HIS SUDDEN AND DRAMATIC INTRUSION...

...BUT A FEW SIMPLE WORDS OF **WELCOME**...

GREETINGS, SHAYDE... OUR FELICITATIONS TO YOU AND YOUR MASTERS!

GREETINGS, MY LORDS OF ALTHRACE...I WAS INFORMED THAT WE WOULD MEET BEFORE LONG!

I HAD NO IDEA THAT IT WOULD BE THIS *SOON*!

MERE MINUTES HAD ELAPSED SINCE SHAYDE'S SUDDEN DEPARTURE...AND THEN...

THE CRYSTAL CRAFT IS FROM *ALTHRACE*, DOCTOR... WE ARE AMONG FRIENDS! YOU ARE WELCOME ABOARD, BUT PLEASE STAY *INSIDE* THE TARDIS AS THERE IS NO ATMOSPHERE IN THE SHIP!

I'LL SAY ONE THING FOR THIS MAN SHAYDE...HE'S *EFFICIENT*!

AS IF BY SOME SILENT COMMAND, THE GREAT CRYSTAL FLASHED INTO THE VOID, CARRYING ITS PERPLEXED PASSENGERS DEEP INTO AN ALIEN DIMENSION...

HOW VERY INTERESTING... OUR INSTRUMENTS ARE REGISTERING AN EXTERNAL *VELOCITY*!..

BUT NO ACTUAL *MOMENTUM*! THIS CRAFT IS ALMOST AS COMPLEX AS THE TARDIS!

OUR HOSTS HAVE NOW ARRANGED AN *ATMOSPHERE* FOR YOU TO BREATHE, DOCTOR...

IF YOU'D CARE TO STEP OUTSIDE, WE ARE APPROACHING ALTHRACE...

WE CAN WATCH THE REMAINDER OF THE FLIGHT THROUGH THE OBSERVATION WINDOW...

WELL, WELL, JUSTIN... I KNEW THEY EXISTED IN ***THEORY***... BUT I NEVER ***DREAMED*** FOR A MOMENT THAT I'D BE PRIVILEGED TO ACTUALLY ***SEE*** ONE!

WHAT ***IS*** IT, DOCTOR?

A SPLENDID SIGHT, JUSTIN... ONE OF THE GREAT ***MYSTERIES*** OF CREATION...

A WHITE HOLE!!

MARVEL CLASSIFIEDS

Shops

KENT's leading stockists of American comics,
science fiction, horror & fantasy film material and novels etc.

The Edge of Forever,
54, Bellegrove Road, Welling, Kent.
(telephone 01-301 3772).
Open Monday to Saturday (except Wednesday), (Mail order available — send SAE).

ODYSSEY 7
Manchester University shopping precinct. The junction of Oxford Road and Booth Street. Up the escalator to the main square. Tel: 061 273 6666.
Science Fiction novels, Fantasy film books, magazines, posters and stills. Role-playing games, Star Trek and Dr. Who material. Marvel and D.C. comics. Back issues to latest imports.
Open Mon-Sat 9.30am – 5.30pm

BRAINSTORM BOOKSHOP
American comics, Marvel Warren and D.C., art, film, T.V., fantasy, Sci-fi books. Heavy metal and other magazines. Underground comics, head gear, tarot cards, badges etc. Send SAE for sales list or pay us a visit.
Open 6 days a week.
158 Brighton Road, Bensham, Gateshead, Tyne and Wier.
Tel. 0632 785629

FORBIDDEN PLANET BOOKSHOP
Comics, S.F. Film and T.V. Fantasy.
SHOP: Mon-Sat. 10-6 except Thurs. 10-7
MAIL ORDER SERVICE
Please send S.A.E. for current lists to: 23 Denmark Street, LONDON WC2H 8NN.
01-836 4179
COMIC MART
Film material and thousands of comics for sale every 2 months at the Central Hall Westminster, LONDON.
Starts: 12-00. Admission free.
Dates: April 3rd, June 5th.

photon books
200 Woodlands Road
Glasgow G3 6LN
041-333 0784
British & US books, comix & mags
We have all new British S.F. all new American S.F. all new Marvel, D.C.'s, Pacific comics, Warren (including non-distributed) and magazines.
Also collectors comics, annuals, velvet posters, old paperbacks etc. etc. etc.
From X Men 137 to the Albacon report to the Black Lion we have it. P.S. We also buy comic collections. No mail order.

ESCAPE COMICS
Back Issues and latest imports of D.C., Marvel and others. Send large S.A.E. for free lists. We also pay top rates for quality collections of D.C. and Marvel — send details. Or call in at the Shop:
ESCAPE COMICS
278 George Street,
Aberdeen AB1 1HL.

Sheffield Space Centre
485 London Road, Heeley,
Sheffield S2 4HL
Telephone: Sheffield 581040
We stock a large selection of S/F, Fantasy paperbacks, American comics, Port folios, Magazines etc.
Open — Monday, Tuesday, Thursday, Friday 10 am - 5 pm, Saturday - 9 am. Closed Wednesday. SAE for list.

Nostalgia & Comics
14-16 Smallbrook Queensway
Birmingham 5. 021 643 0143
We stock US & GB comics both current & back issues. No lists but please call in 10.00 'til 5.45 Mon.-Sat.

THE COMIC BOOKSHOP
Comics (from 1939 to Sept '82) SF, film & TV fantasy & merchandising. Open Mon to Fri 10am to 6pm; Sat 9am to 6pm. Monthly sales list and discounted advance list: Please send large SAE to:
234 Ilkeston Rd.,
Nottingham NG7 3EA.
Tel: (0602) 789282

Interstellar
At the Bookshop, 439 Hartshill Road, Stoke-on-Trent. Tel: 0782 618130
We stock new imports, back issues, related books, etc. Lists also issued send S.A.E. or specific wants list for immediate reply by return of post.
Comic Bags — Good quality bags with flap. Buy 200 get 50 **free** — only £4.50 inc. p & p.
Also magazine bags — same price. Please specify which and send cash with order.
Interstellar
Nr. Victoria Theatre
Mon-Sat. 9-6

COMIC SHOWCASE
15 Catherine St, London WC2
01-379 3345
Open six days a week 10am to 6pm. We are THE SPECIALISTS in old American comics and our vast stock ranges from Golden Age through to the 70's; including Marvels, D.C.s, E.C.s, Timelys and many more. Regular shipments from the USA enable us to offer a wide selection of the non-distributed Marvels. We are always interested in buying collections of old or rare comics in nice condition.

Mail Order

JOHN FITTON
Dr Who Weeklies 1@75p 2-15@50p 17-42@30p. Monthlies 48-59@60p ea. All current Dr Who paperbacks in stock. Blakes 7: 1,2,3. @ 55p. Starlord 1-22@25p ea. Postage 60p per order or send 14p stamp for US Comic catalogue or full Dr Who list.
1, Orchard Way, Hensall.
nr. Goole. N. Humberside.

STOCK REDUCTION SALE
100 different Marvel colour comics (our choice) £10.00. inc. postage. Or send a 20p stamp for our extensive lists of comics and related material at the cheapest prices around. Try us you won't be disappointed.
Derek & Sandie. 'The Lanterns' 123a Horsham Ave. Peacehaven, Sussex. BN9 8DT.

POSTERS & PRINTS
Sci-fi. rock. pop. humorous. pin-ups. scenics etc. Choose from our vast range available by mail order. Send just 50p for our full catalogue listing HUNDREDS of posters and prints (many illustrated in full colour).
Cauldron Promotions (Dept MV)
47 Landseer Rd., London N19 4JG.

SCIENCE FICTION
(Soundtrack LPs)
Alien, Adventure of Luke Sky Walker, Buck Rogers, Black Hole, Capricorn One, Close Encounters, Dark Star, Daytime Ended, Empire Strikes Back, Forbidden Planet, Humanoids from The Deep, Invasion of the Body Snatchers, Master of the World, Planet of the Apes, Phantasm, Rocket Ship X-M, Star Wars, Star Trek, Silent Running, Superman, Westworld. 30 pence for list. Available from:
Magpie Records, 14 The Foregate, Worcester. Tel: (0905) 27267

"HARLEQUIN" 1st FOR BOOKS!
Send 20p stamp, for Giant Illustrated Catalog of Sci Fi, Fantasy Horror, T.V. and Film, Rock and Pop Stars, Books and Magazines.
To **"HARLEQUIN"**
Dept. F.T.
68 St. Petersgate, Stockport.

Jokes and Tricks
Devil Bangers, Marked Cards, X-Ray Specs, blackface soap, Mystic Smoke, floating sugar, Whoopee cushions, and more. Send SAE for special price list.
A.R. Jenns (M2), 58 Endhill Rd., Kingstanding, Birmingham, B44 9RP. MAIL ORDER ONLY.

Marvel Classifieds appear in 500,000 (approx) magazines each month.

To advertise in Marvel Classifieds phone Claire Brooke on

01-580 9012

The Doctor Who Archives

THE MIND OF EVIL

EPISODE ONE

Filled with apprehension Jo Grant has allowed herself to accompany the Doctor on his latest journey – a trip in Bessie to the imposing, high-walled complex of buildings that form Stangmoor Prison. the Doctor explains he wishes to be present at the first "live" demonstration of a machine designed to extract the negative, or evil impulses from a man's brain. The machine is the invention of a Swiss scientist, Professor Keller and will supposedly leave the criminal unharmed after the process, with the evil safely stored away inside the device. As they drive through the gates to the prison the Doctor voices his concern over any system which tampers with the human mind.

The "Guinea Pig" chosen for the experiment is a hardened, violent murderer named Barnham. Before a team of observers Professor Kettering, who is acting for Keller in England, activates the device and the dials on the Keller Machine register an immediate surge of energy. However, moments later a young medical student abruptly collapses and dies. The cause is quickly diagnosed as heart failure, though the Doctor is puzzled by the scratch marks present on the dead man's face – like those made by a rat.

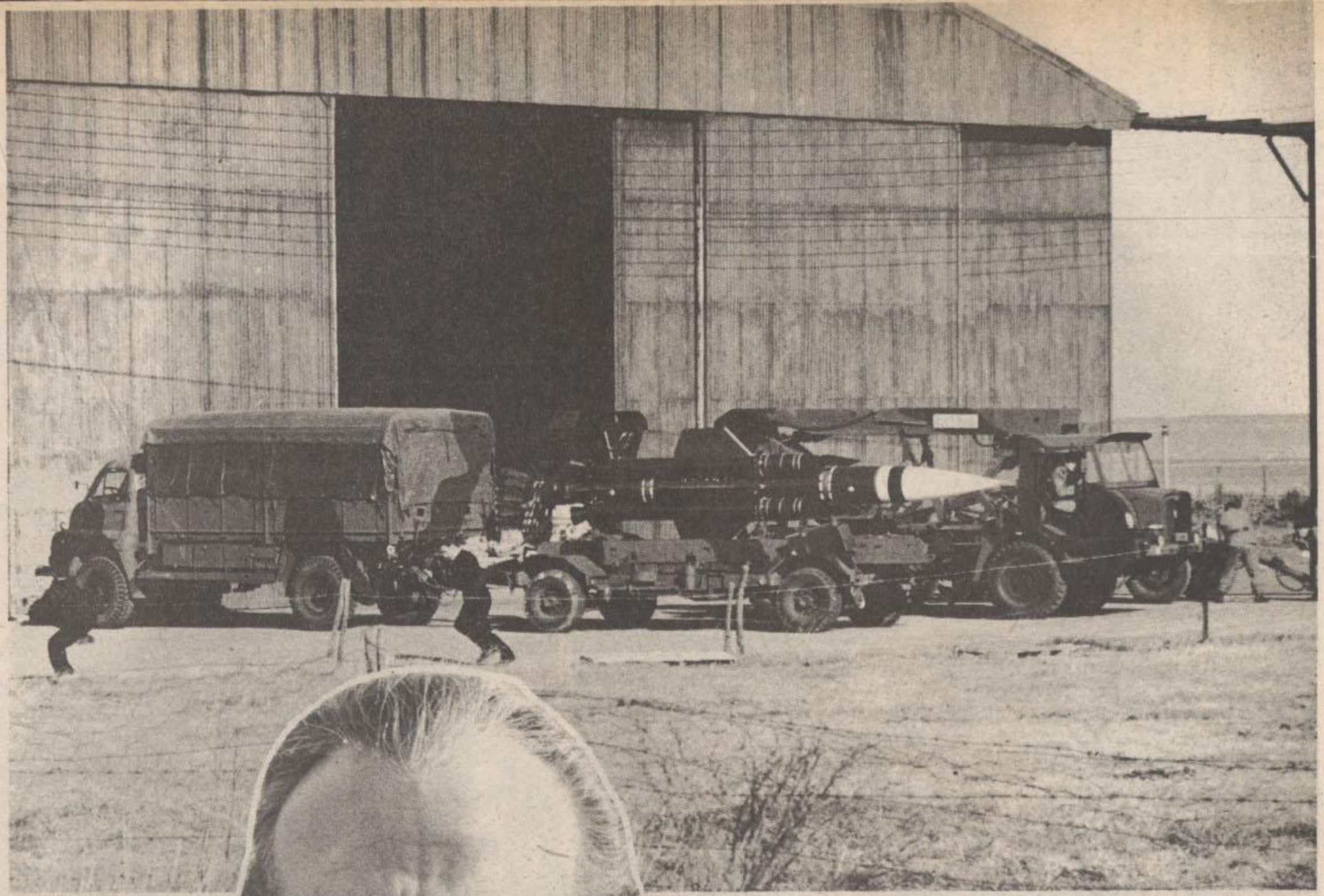
In the meantime, in London, The Brigadier has been entrusted with the security arrangements for the first ever World Peace Conference. At present his main concern is with the complaints of the Chinese delegates. The Chinese security liaison officer, a woman named Captain Chin Lee, is angry with the Brigadier for his failure to prevent the murder of one of the Chinese diplomats and the theft of confidential documents. Promising increased security the Brigadier leaves but no sooner has he gone than Chin Lee herself destroys the missing papers.

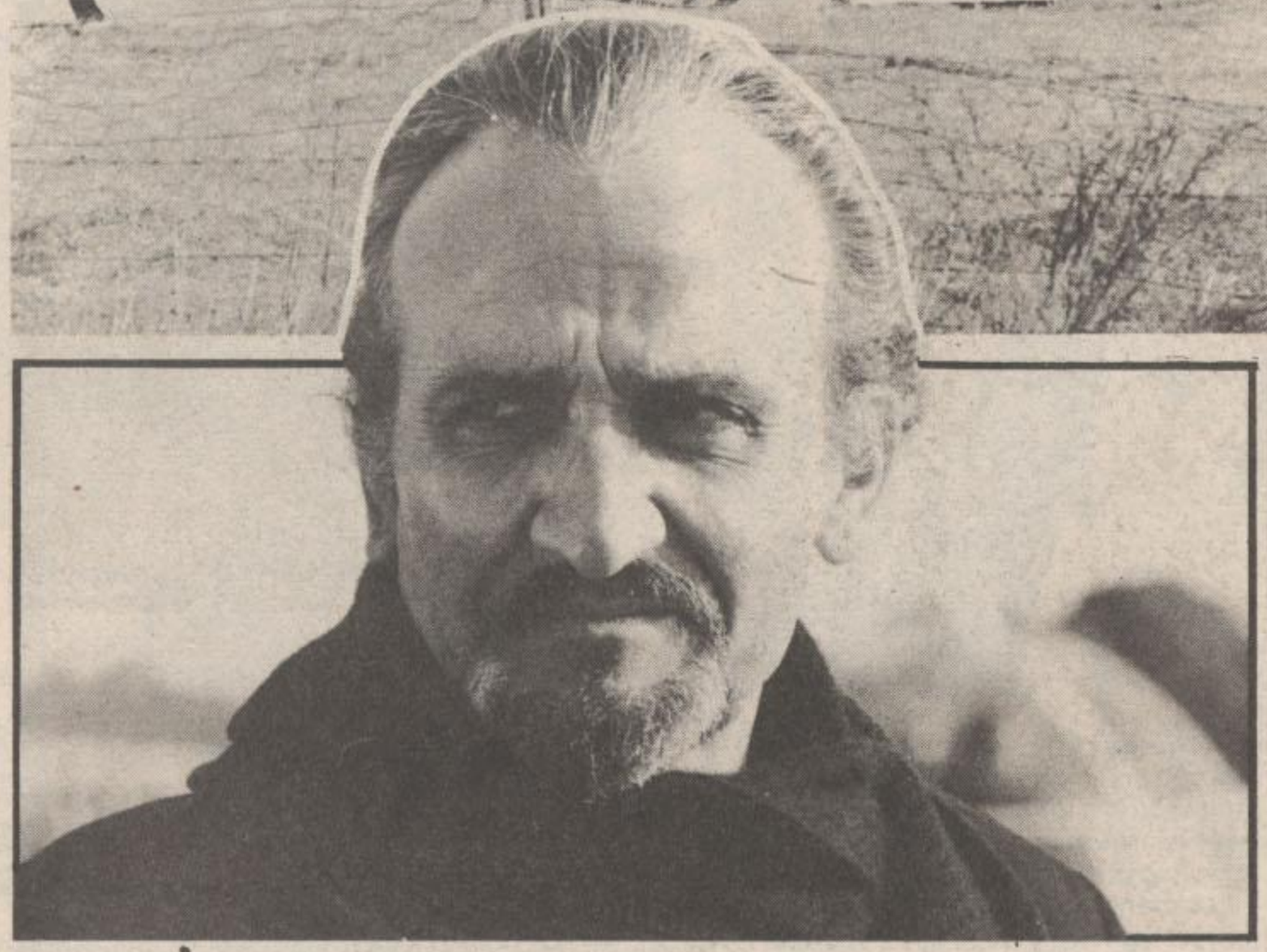
Back at Stangmoor Professor Kettering is examining the Keller Machine. He is worried because he knew of the dead young medical student's fear of rats and a possible connection with the experiment. The Machine, without warning, activates itself and the Professor dies – his lungs filled with water, as though he had been drowned. The Doctor is first on the scene and having carried out his rapid post mortem on the Professor, turns his attention to the still working Keller Machine. As soon as his hands touch the console the picture of the room dissolves from the Doctor's vision and in terror he appears to see an abyss of flames opening before him.

EPISODE TWO

Hearing the Doctor's shouts, Jo rushes in to help. At once, the flames, seen only by the Doctor, fade and he confides to Jo his aversion to fire and his suspicion about the way inwhich the Machine functions. He is about to conduct a fuller investigation when Captain Yates arrives with orders to take the Doctor back to London at once. Highly displeased by this exercise in militry authorisation the Doctor leaves instructions that Keller Machine room is to be locked and kept barred to everyone until his return.

Arriving back at UNIT H.Q. the two men are immediately entrusted with two separate, but





equally important tasks. Captain Yates will be responsible for the escorting and dumping of a Thunderbolt Missile – armed with a warhead of indestructible nerve gas – at the bottom of the sea. At once Yates sets about making preparations over the phone. Somewhere along the line a GPO engineer is tapping the message; the engineer is none other that the Doctor's sworn enemy, The Master.

The Brigadier wants to Doctor to help him with his negotiations with the Chinese. They meet the delegation leader Fu Peng who immediately gains a rapport with the latter who happens to speak Fu Peng's brand of Chinese fluently. However, when the Doctor learns the identity of the chinese security leader, his mind flashes back to the oriental girl who had helped install the Keller Machine at the prison. Sure enough, not very far away the Master is ordering the hypnotised Chin Lee to kill the principle American delegate.

The prison authorities are pleased by the results of the Keller process on Barnham who is now completely docile with no memory whatsoever of his evil past. Another prisoner, Harry Mailer is told he will be the next to undergo treatment when clearance is authorised. The criminal is furious at this and suddenly produces a smuggled gun which he uses to get himself out of his cell. He encounters a group of prisoners on their way to exercise and manages to start a riot. In the struggle Jo is taken as one of the hostages.

The American delegate, Alcott, arrives at the Chinese delegation's hotel suite and is told to meet Chin Lee in the reception lounge. He enters the room which is in darkness and is horrified by the sudden appearance of a live, fire-breathing dragon.

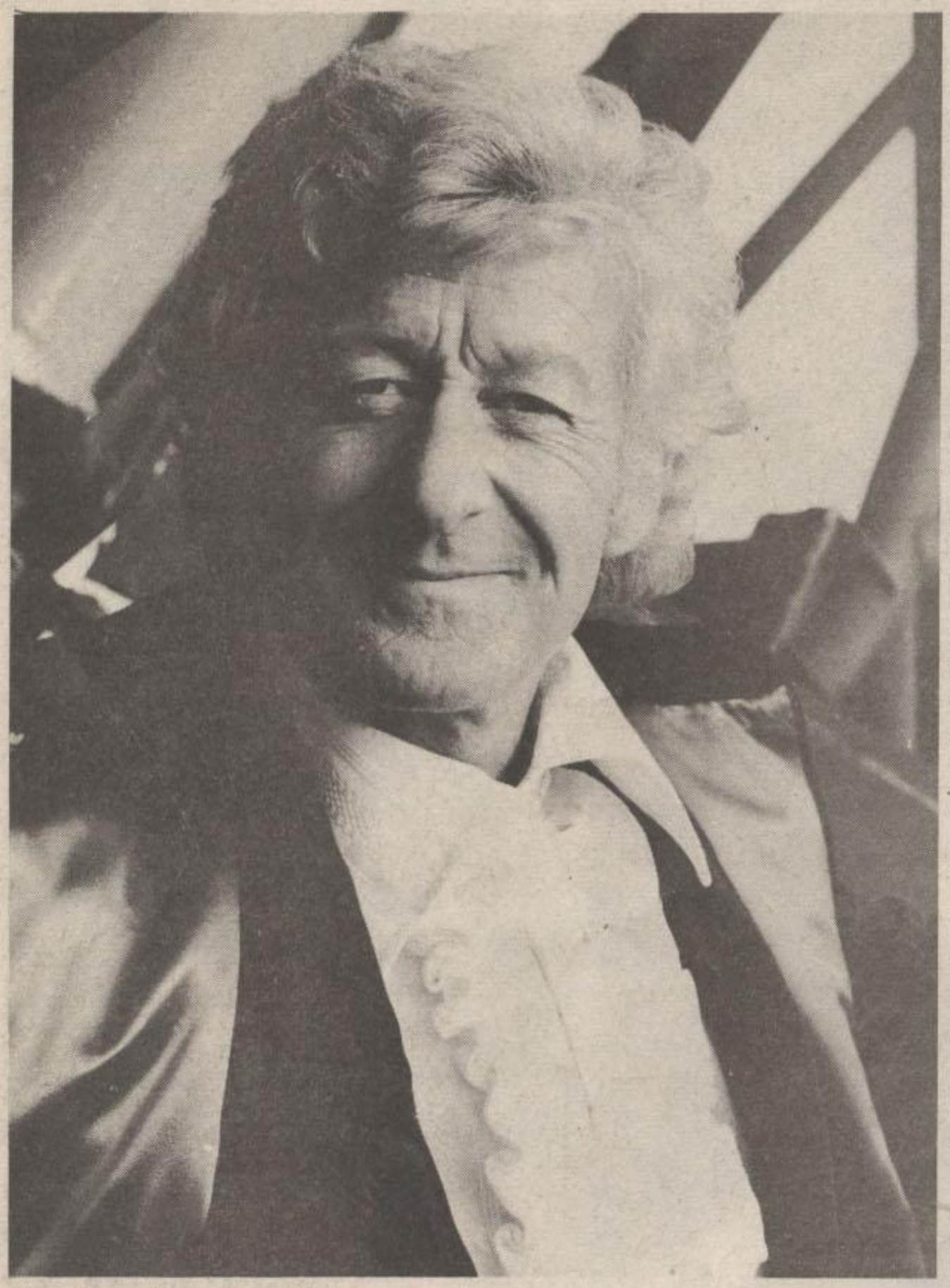
EPISODE THREE

At Fu Peng's invitation the Doctor and the Brigadier are present at the hotel for dinner. Calling at the delegate's reception lounge all three of them witness the apparition of the dragon which disappears when Chin Lee accidentally knocks herself out; surprised by the sudden intrusion. The Brigadier finds Alcott is not dead, just suffering from intense shock, and the Doctor discovers a telepathic amplifier being worn by Chin Lee which is picking up signals emanating from Strangmoor. In her delirious state Chin Lee makes reference to her master and the Doctor realises his adversary.

Henry Mailer is bargaining with the prison governor. He wants safe conduct for himself and his friends in return for Jo's life. Jo, however, by skilful application of judo manages to overpower the criminal, gain his gun and turn him over, with the others, to the warders.

A few hours later the Master, in the guise of Professor Keller, arrives at the jail and in conference with the Governor assures him that any defects in his machine can be cured. Keller is granted permission to see Mailer – the next guinea pig – but when they are alone the Master hands over to the convict a quantity of gas grenades and masks which the latter then proceeds to distribute among his friends. At a pre-arranged signal the riot begins anew and this time meets with total success, very soon the entire prison is under convict control. The Doctor returns and is straight away captured and brought before the Master who uses Jo as a means of persuading him to work on the adjustments to the Machine while he, the Master, gets on with the business of dealing with the Peace Conference.

Ever resourceful, the Doctor mounts an escape bid, which unfortunately fails. The Master decides a more graphic demonstration is needed to make the Doctor see reason. He is fitted with Chin Lee's telepathic amplifier and strapped to the experimentation chair. As the room lights are switched off terrible visions from the Doctor's past swim into view; Daleks, War Machines, Voord, Cybermen and many others, all bent on his destruction. ►



EPISODE FOUR

The nightmare proves too much for the Doctor and he goes into sensory withdrawal. The Master returns and pleased with his little display, turns down the controls. As the Doctor recovers he is told that in the Master's absence he will have to operate the Machine, but the Doctor argues that inside the device is an alien creature that feeds on the evil present in the minds of everyone and it could even turn on its creator. The Master scoffs at this and orders the Doctor to be confined in the cell with Jo. He then returns to the Keller Machine to turn it off but finds the controls will no longer respond. The machine is gathering power and it is all the Master can do to escape from the room and lock the door.

His confidence returning the Master reveals details of the plan he wishes the convicts to carry out – the hi-jacking of the Thunderbolt missile which will then be aimed at the site of the peace conference. He tells Mailer that with this bargaining power the authorities will have to accede to the prisoners demands for free pardons, unlimited money, and safe passage to anywhere in the world.

With Jo's skill in escapology, she and the Doctor are able to escape from their cell and they quietly make their way to the security of the governor's office where they lock themselves in.

In charge of the escort, Captain Yates is amazed and alarmed when they are suddenly attacked on a lonely road by a squad of heavily armed convicts. Most of the soldiers are killed and Benton is left unconscious. Yates manages to follow the new escort on a motorbike to a disused airfield where he is wounded and captured.

Recovering in hospital Benton is able to tell the Brigadier the events of the hi-jacking and the nature of the hi-jackers. The latter decides the root of the problem is at Stargmoor prison and he orders his personal helicopter to be ready for a reconnaisance flight.

From the Governor's office the Doctor and Jo attempt to reach the Machine room, the former wanting to destroy the potentially deadly mind parasite, but when they get there they find the core of the machine has gone – it has learned how to move. They are startled by the entry of Mailer plus another convict, both armed. The Keller Machine materialises . . .

EPISODE FIVE

The convict with Mailer, panicked by the sudden appearance of the machine, opens fire on it and then dies in terror as the device feeds into his mind his most terrible fear. Unbalanced by this Mailer dashes out and the machine follows him. The Doctor sees this as a golden opportunity to escape and en route they acquire a bodyguard, Barnham, now totally reformed. They race out into the compound and try to open the prison gates but are re-captured before they can succeed. The entire episode has, however, been seen from the air by the Brigadier in his helicopter.

The Master returns to the prison from the airfield where had had been working on the modifications to the missiles guidance circuitry. He threatens Jo's life to force the Doctor into helping him regain control over the Keller Machine. Reluctantly the Doctor agrees and the two Time Lords work together to devise a solution. Eventually they come up with the idea of surrounding it with a coil generating an electro-magnetic field which will cut off its transmissions and halt its power to move. The Machine is successfully decoyed and trapped.

Using a ruse the Brigadier and two men manage to gain access to the Prison where they open the main gates to a division of armed soldiers. UNIT attacks in force and the Master has no alternative but to flee. The troops burst into the main building but find a wild-eyed Mailer threatening to shoot both the Doctor and Jo if they advance any further.

EPISODE SIX

The Brigadier arrives and with probably the

POWER....THE MARVEL WAY!

5 SUPER SUMMER SPECIALS!

48 PAGES EACH OF ALL-OUT ACTION!

PLUS A FREE

ONLY 55p

ON SALE NOW!

POLICE PUBLIC CALL BOX

Marvel Magazines Present

DRAGONSLAYER

The official poster magazine of the movie featuring full colour photographs and background information, plus a fabulous 24"x35" poster.

65p

A Marvel Super Special Collectors Edition featuring the official full colour adaptation of the movie.

75p

Now On Sale

best shot of his career wounds Mailer by shooting the gun from his hand. The other convicts, faced with soldiers, and without a leader now, surrender and are once more locked up. Jo insists upon taking custody of Barnham.

At the airfield Yates breaks loose from his bonds and, after taking a look around and seeing the Master's intent to use the Missile, makes good his escape to warn UNIT. Upon receipt of his message, the Brigadier leaves for his mobile headquarters.

For the Doctor his first priority is the "defusing" of the Keller Machine, but when he and Jo enter the room once more they find it has broken the coil, using the power now stored within it, and is now on the loose. Before they can set about searching for it, it finds them. The creature within the machine rematerialises and begins dragging the two towards itself. With each step nearer the terror they both feel increases and soon the experience will prove too much for their bodies to stand. They are saved when Barnham enters and the Doctor realises that his body acts as a shield to the machine's malevolence. Barnham's mind is now totally without any evil or terror and so he is immune to the fear generated by the Keller Machine's evil; rendering it powerless – for now.

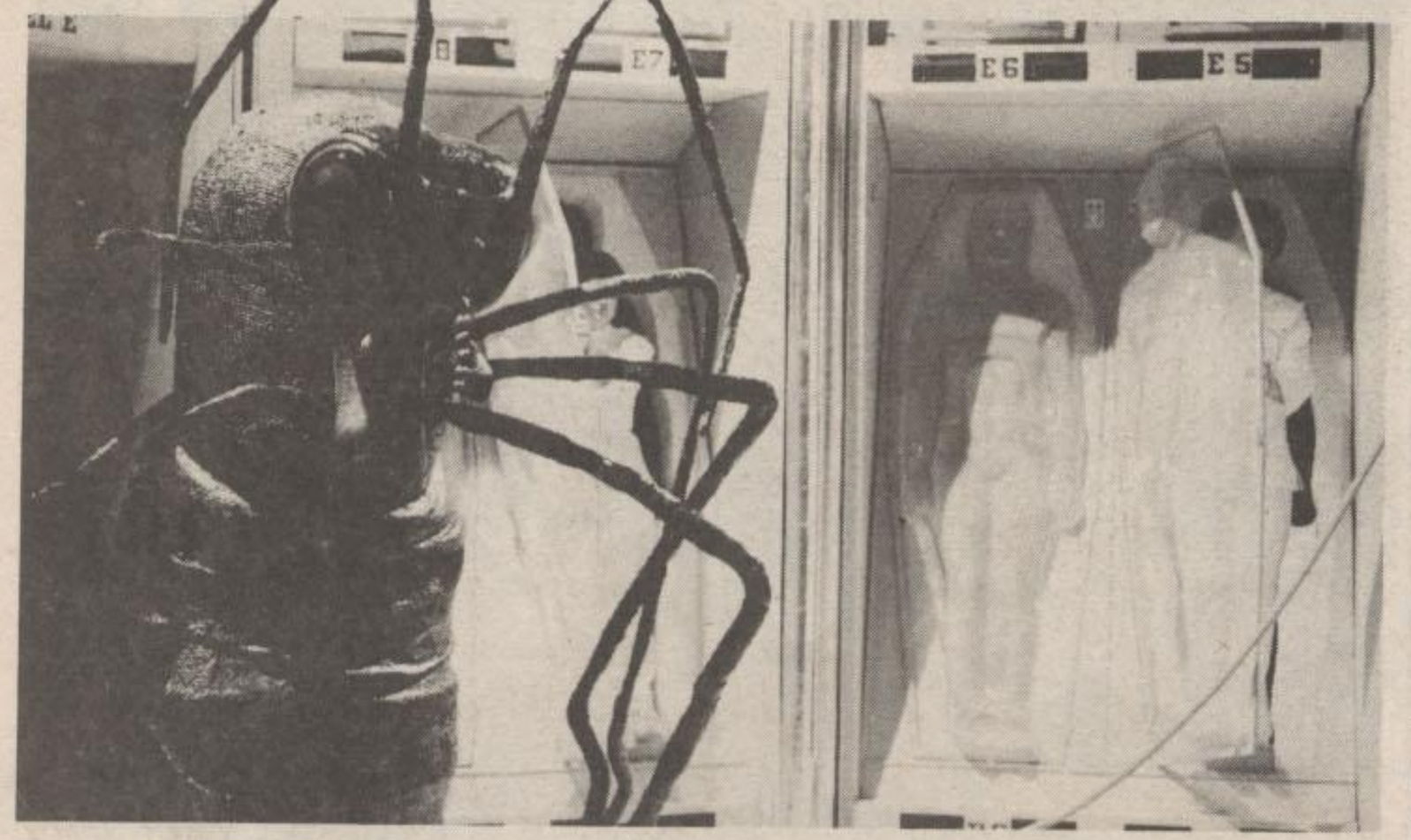
The Brigadier reaches the UNIT mobile H.Q. and instructs the radio operator to convert the equipment to send out the missile abort/destruct signal when the Master fires the rocket.

At Stangmoor meanwhile, the Doctor is preparing his final solution to the Mind of evil, a maximum intensity power boost to overload the operating circuits. He is prevented from carrying out his plan by a phone call from the Master. It transpires the Master is prepared to hand over the missile if the Doctor will return the dematerialisation circuit for the former's TARDIS which the Doctor stole during the second Nestene Invasion attempt recently. The Doctor is not at all happy by this since this would mean the Master would be free to wander all Time and Space again. Jo makes mention of the machine and suddenly the Doctor realises they have a useful weapon in their hands with which to do a bit of bargaining themselves. Down at the airfield the Master is awaiting the Doctor – he has already primed the rocket and has negated the abort mechanism.

With Barnham physically carrying the Machine, the three leave for the Master's stronghold, the Doctor carrying the missing circuit. Entering the Operations Room the effects from the machine pin down the Master – who has far too much evil in his soul to be able to resist – and the Doctor reconnects the abort system. The Master manages to escape, killing Barnham on the way. The Doctor and Jo race after him and are only just clear of the area when the Brigadier's abort signal triggers off the self-destruct in the missile. It explodes and the Keller Machine is engulfed in the conflagration.

Back at UNIT headquarters the Doctor is worried. He appears to have dropped the Master's dematerialisation circuit. Then he receives another phonecall, again from his Time Lord opponent who cheerfully tells him he has found the missing component for his ship and is now free once more. The Doctor is speechless . . .

EPISODE GUIDE



THE ARK IN SPACE
(Serial 4C, 4 episodes)

Episode One (25th January 1975)
Searching among the silent cryogenic chambers of the space station the Doctor and Harry discover that Sarah has joined the sleepers thanks to the station's systems which are now operating. Searching for a revival kit Harry opens a cupboard door. A gigantic insect tumbles out.
Episode Two (1st February 1975)
Panic stricken Libri tries to warn off his commanding office—Noah—whom he senses is somehow different. But Noah takes Libra's gun and calmly shoots him dead. Carefully Noah extracts one arm from his jacket pocket. Instead of a human hand there is only the grub tissue of a Wirrn.
Episode Three (8th February 1975)
The Doctor has theorised that the Wirrn grubs will now be dormant whilst they pupate into imagoes. Seizing his chance he heads for the solar stacks to restore the station's power. But he finds Noah there, now fully changed into a Wirrn.
Episode Four (15th February 1975)
The human part of Noah has saved the humans aboard Nerva by leading the Wirrn swarm into space and then self-destructing. Now Vira can awaken the sleepers and transmat them back to Earth. The Doctor, Sarah and Harry undertake the first trip to check the refractors on Earth.

Tom Baker *(as The Doctor),* Elisabeth Sladen *(Sarah Jane Smith),* Ian Marter *(Harry Sullivan),* Wendy Williams *(Vira),* Kenton Moore *(Noah),* Christopher Masters *(Libri),* John Gregg *(Lycett),* Richardson Morgan *(Rogin),* Peter Tuddenham, Gladys Spencer *(voices),* Stuart Fell, Nick Hobss *(Wirrn operators).*
Directed by **Rodney Bennett,** Teleplay by **Robert Holmes,** Designed by **Roger Murray-Leach,** Incidental music by **Dudley Simpson,** Produced by **Philip Hinchcliffe.**

THE SONTARAN EXPERIMENT
(Serial 4B, 2 episodes)

Episode One (22nd February 1975)
Roth and Sarah have been captured by the strange hunting robot and lead back to its base. The robot's base is a small, spherical spacecraft. The hatch opens and a figure steps out familiar to Sarah. Underneath the battle helmet the cruel face of a Sontaran is revealed.

Episode Two (1st March 1975)
By draining Styre of power, the Doctor has destroyed his enemy and forstalled the invasion of the solar system by the Sontarans. With his two companions he steps back into the trans-mat circle to beam back to Nerva, leaving them Galsec survivors to await the arrival of the first colonists.

Tom Baker *(as The Doctor),* Elisabeth Sladen *(Sarah Jane Smith),* Ian Marter *(Harry Sullivan),* Peter Walshe *(Erak),* Terry Walsh *(Zake),* Peter Rutherford *(Roth),* Glyn Johns *(Krans),* Donald Douglas *(Vural),* Kevin Lindsay *(Styre),* Brian Ellis *(prisoner).*
Directed by **Rodney Bennett,** Teleplay by **Bob Baker** and **Dave Smith,** Script editor **Robert Holmes,** Designed by **Robert Murray-Leach,** Incidental Music by **Dudley Simpson,** Produced by **Philip Hinchcliffe.**

THE GENESIS OF THE DALEKS
(Serial 1 4E, 6 episodes)

Episode One (8th March 1975)
Alone on the ravaged surface of Skaro, Sarah attempts to elude her ragged pursuer by taking refuge in a disused building. There she becomes witness to the testing of a new Kaled secret weapon—a war machine operated by a wizened old creature in a mobile chair. The war machine is a crude Dalek.
Episode Two (15th March 1975)
Helped by the Muto, Sevrin Sarah has led an escape bid by the Kaled prisoners. They see the rocket silo as a means to get out of the Thal dome but as they climb ever upwards Thal guards appear and begin shooting down the prisoners. Sarah is hit. She falls . . .
Episode Three (22nd March 1975)
Eager to help his friends the Doctor has infiltrated the Thal dome with Harry in the hope of finding Sarah. Curiosity draws the Doctor to examine the Thal missile but this turns out to be his undoing. A semi-conscious Thal

activates an alarm system and an electrical barrier traps the Doctor.

Episode Four (29th March 1975)

Davros is keen to learn the secrets of the Daleks' future from the Doctor whom he now accepts as a time traveller. Sarah and Harry are strapped to a high voltage torture apparatus as a lever against the Doctor. As the voltage rises the Doctor must make an agonising choice.

Episode Five (5th April 1975)

At last the Doctor has the opportunity to destroy the Dalek embryos before they can be fitted into casings. With Sarah and Harry he goes to the "hatchery" to plant a series of explosives. Sarah and Harry wait patiently outside. Suddenly the door flies open and the Doctor bursts out—a Dalek tentacle around his throat.

Episode Six (12th April 1975)

The Thal explosives have sealed the Daleks within their bunker possibly for as long as 1000 years. The Doctor knows he has won only a reprieve. But as the Time Ring takes the three back to Nerva he speculates if some great good will emerge from all the evil of the Daleks . . .

Tom Baker *(as The Doctor),* Elisabeth Sladen *(Sarah Jane Smith),* Ian Marter *(Harry Sullivan),* Michael Wisher *(Davros),* Peter Miles *(Nyder),* Dennis Chinnery *(Gharman),* Guy Siner *(Ravon),* John Franlyn-Robbins *(Time Lord),* Richard Reeves *(Kaled Leader),* John Scott Martin *(Dalek operator),* Steven Yardley *(Sevrin),* James Garbutt *(Ronson),* Drew Wood *(Tane),* Jeremy Chandler *(Gerrill),* Pat Gorman *(Thal soldier),* Tom Georgeson *(Kavell),* Ivor Roberts *(Mogren),* Michael Lybnch *(Thal politician),* Hilary Minster *(Thal soldier),* Max Faulkner *(Thal guard),* Roy Skelton *(Dalek voice),* Harriet Philpin *(Bettan).*

Directed by **David Maloney,** Teleplay by **Terry Nation,** Script editor **Robert Holmes,** Designed by **David Spode,** Incidental music by **Dudley Simpson,** Film cameraman **Elmer Cossey,** Film sound **Bill Mekums,** Film edited by **Larry Toft.** Produced by **Philip Hinchcliffe.**

REVENGE OF THE CYBERMEN

(Serial 4D, 4 episodes)

Episode One (19th April 1975)

Unaware of the Doctor's plight trapped in Kellman's quarters Sarah is idly watching videograms on a monitor. Thus she fails to see the Cybermat which is edging ever closer to her. The creature coils and then springs, its metal fangs impaling deep into her throat.

Episode Two (26th April 1975)

Despite the Doctor's warnings Lester and Stevenson have gone to the airlock to repel the invaders. But their guns are no match for the attacking Cybermen. After a short, sharp battle the two lie stunned and the Cybermen gain control of the space station.

Episode Three (3rd May 1975)

Scrambling through the cave tunnels Harry finds the prone figure of the Doctor lying unconscious after a Vogan rockfall. Trying to revive him Harry reaches for the buckle holding a backpack onto the Doctor not knowing that if he opens it a booby trap will set off a huge explosion.

Episide Four (10th May 1975)

The Cybermen and their spaceship have been destroyed by the Skystriker missile but for the Doctor and company there can be no time for rest. The TARDIS arrives bearing a message from the Brigadier. They are needed back on Earth.

Tom Baker *(as The Doctor),* Elisabeth Sladen *(Sarah Jane Smith),* Ian Marter *(Harry Sullivan),* Alexc Wallis *(Warner),* William Marlowe *(Lester),* Ronald Leigh-Hunt *(commander),* Jeremy Wilkin *(Kellman),* David Cillings *(Vorus),* Michael Jones *(first Cyberman),* Kevin Stoney *(Tyrum),* Brian Grellis *(Sheprah).*

Directed by **Michael E. Briant,** Teleplay by **Gerry Davis,** Script editor, **Robert Holmes,** Incidental music by **Carey Blyton,** Designed by **Roger Murray Leach,** Produced by **Philip Hinchcliffe.**

TERROR OF THE ZYGONS

(Serial 4F, 4 episodes)

Episode One (30th August 1975)

Sarah has stayed behind at the Infirmary to look after the convalescent Harry Sullivan who was wounded by a bullet. Talking on the telephone to the Doctor Sarah misses her only chance to escape. A moment later she spins round and finds herself confronting the embryonic form of a Zygon.

Episode Two (6th September 1975)

To lure the "Loch Ness Monster" out of hiding the Doctor has taken the bleeping Activator with him onto the moors as a decoy. But the plan backfires when his landrover breaks down and he finds he cannot outrun the hunting Skarasen.

Episode Three (13th September 1975)

Aware the the Doctor is a prisoner aboard the Zygon space ship the Brigadier orders the depth charging of Loch Ness. Alarmed by this the Zygons prepare their ship for one last flight. In astonishment Benton and the Brigadier watch as the crab-like vessel lifts out of the water.

Episode Four (20th September 1975)

A week after the Zygon menace has been ended the Doctor and company return to Scotland to retrieve the TARDIS. Harry decides to keep his feet on the ground from now on but Sarah allows herself to be taken back aboard and, watched by Forgill and the Brigadier the ship dematerialises, bound for London?

Tom Baker *(as the Doctor),* Elisabeth Sladen *(Sarah Jane Smith),* Ian Marter *(Harry Sullivan),* Hugh Martin *(Munroe),* John Woodnutt *(Duke of Forgill),* John Levene *(RSM Benton),* Tony Sibbald *(Huckle),* Nicholas Courtney *(Brigadier Lethbridge Stewart),* Angus Lennie *(Angus),* Robert Russell *(the Caber),* Bruce Wightman *(radio operator),* Lillias Walker *(Sister Lamont),* Keith Ashley *(Zygon),* Ronald Gough *(second Zygon).*

Directed by **Douglas Camfield,** Teleplay by **Robert Banks Stewart,** Script Editor **Robert Holmes,** Design by **Nigel Curzon,** Incidental music by **Geoffrey Burgon,** Produced by **Philip Hinchcliffe.**

BEHIND THE SCENES:

[redacted] interview with designer RICHARD McMANAN-SMITH

When people come to assess, criticise or review **Doctor Who** as a production rather than as a story they usually do so by commenting on either or both of two specific areas—the quality of the writing and the style of the direction. Very rarely are comments passed on the third key side of the programme: design.

When the work begins on turning a writer's script into a finished television serial the designer for that show is appointed almost as quickly as the director himself. This has to be the case because almost invariably he is third in line of responsibility for the final product. The producer is responsible for the series as a whole, the director is responsible for the realisation of an individual serial but it is the designer whose talents and skills are utilised in giving the show its visual appearance. While the work of the producer and director tends to be invisible to the general viewer since both are, more or less, behind the scenes, the designer's work is seen very much by the viewer and frequently the quality of his efforts will make or break a show. Everyone remembers the low, claustrophobic corridors of the Dalek city on Skaro from that classic second **Doctor Who** story. The stunning hive set for *Tomb of the Cybermen* helped make that story one of the all-time milestones in the programme's history,

while the organic look of the Axos spaceship was all the product of a designer's imagination as was the gleaming Nerva cryogenic station from *The Ark in Space.*

Doctor Who constantly demands the impossible from its designers with many of the shows asking for sets and "dressings" that are way beyond normal convention. A comedy series, for example, might require the reproduction, in the studio, of a three bedroomed house, but only **Doctor Who** and similar science-fiction/fantasy productions will stretch the imagination of the designer to devise space ships and manifests light years ahead of even NASA's furthest prognostications.

The most recent **Doctor Who** story, *Time-Flight,* demanded a whole variety of sets and props including mock ups of the Concorde cargo hold, an alien temple, offices and an extensive exterior set to be built inside the studio itself. Those, plus some of the special props, all hailed from the fertile mind of Richard McManan-Smith who talked to us about his work in the series, starting with a basic definition of a designer and what a designer does, specifically on productions like **Doctor Who.**

"The designer more or less has total visual control over the content of a show. You are the first one to get a copy of the script after the director and from there its a question of breaking it down

into who does what bits in terms of the other departments involved. Initially though it's just the director and myself. We have a preliminary meeting and start the breakdown from there."

***Doctor Who Monthly**: What are you looking for when you read the rehearsal scripts at that stage?*

"The breaking down of it into areas weight—how much of the story is set, say, on the heath for *Time-Flight,* and how much is set elsewhere. Compartmentalising it really into logistical blocks. Location work is usually well-defined in the script and that tells you what bits are to be done on film and what will be done in the studio. Sometimes though you do change sections which aren't suitable for doing in the studio and put them out to be filmed but mostly that is clear cut. The writers now are very good in having a clear idea on what can be done and what can't be done even though at times it looks as if they are scratching things to the limit."

What then were your criteria for Time-Flight?

"First of all, the main problem was identifying a style to the thing because it was written very loosely as a sort of medieval setting going by the turn of phrase the writer had used in his script. So, after you'd read it, instantly you thought, "Oh, a castle, stone battlements and that sort of thing". But then afterwards you tried to interpret it in your own mind to get a more positive style which you then put before the director as an idea. Between you the discussions and the appraisals eventually determine which way the production should go."

Is any thought given to the materials likely to be used here?

"Only in my own mind. You see, you have an idea, from experience, of rough what kind of materials will look good as stonework or as a heath but you can't be too specific about it at that stage.

What are the first things to go down on paper then?

"Very, very rough sketch plans and very, very rough sketch visuals of the sets to be sure that the things you imagine are going to work. You're trying to get a shape to the set, not so much where doors and windows are, but just a rough skeleton of its outline. It's not until much later that you try and fit them all together and worry about how you're going to get this set, plus that one and that one all into the same studio which is the point where you start adjusting the shape of them. By that time the shapes are starting to come together: to be a bit more real both in your mind and on paper. As you work along your allotted time scale the ideas start to come together more and more anyway although all the time you are bearing in mind that each set will have to fit into the studio and each one, usually, will have to be back with another."

Are you the one who determines what sets will go into a studio for a given day's recording?

"Not wholely. That is something which mainly the director works out because of actors, dialogue, content, and just, from his point of view, the weight of it. If its workable as far as I am concerned that's settled, if not I will give my reasons and we'll sort it out from there—changing the script, compromising one thing or another until we can make it work."

How soon does the inevitable factor of cost become involved in your thinking?

"Not initially. The first priority is getting the look and the feel of it right, knowing what we've got to do, getting that roughed out, and only then do we start looking at things from a cost point of view. Earlyish then, but not right at the beginning."

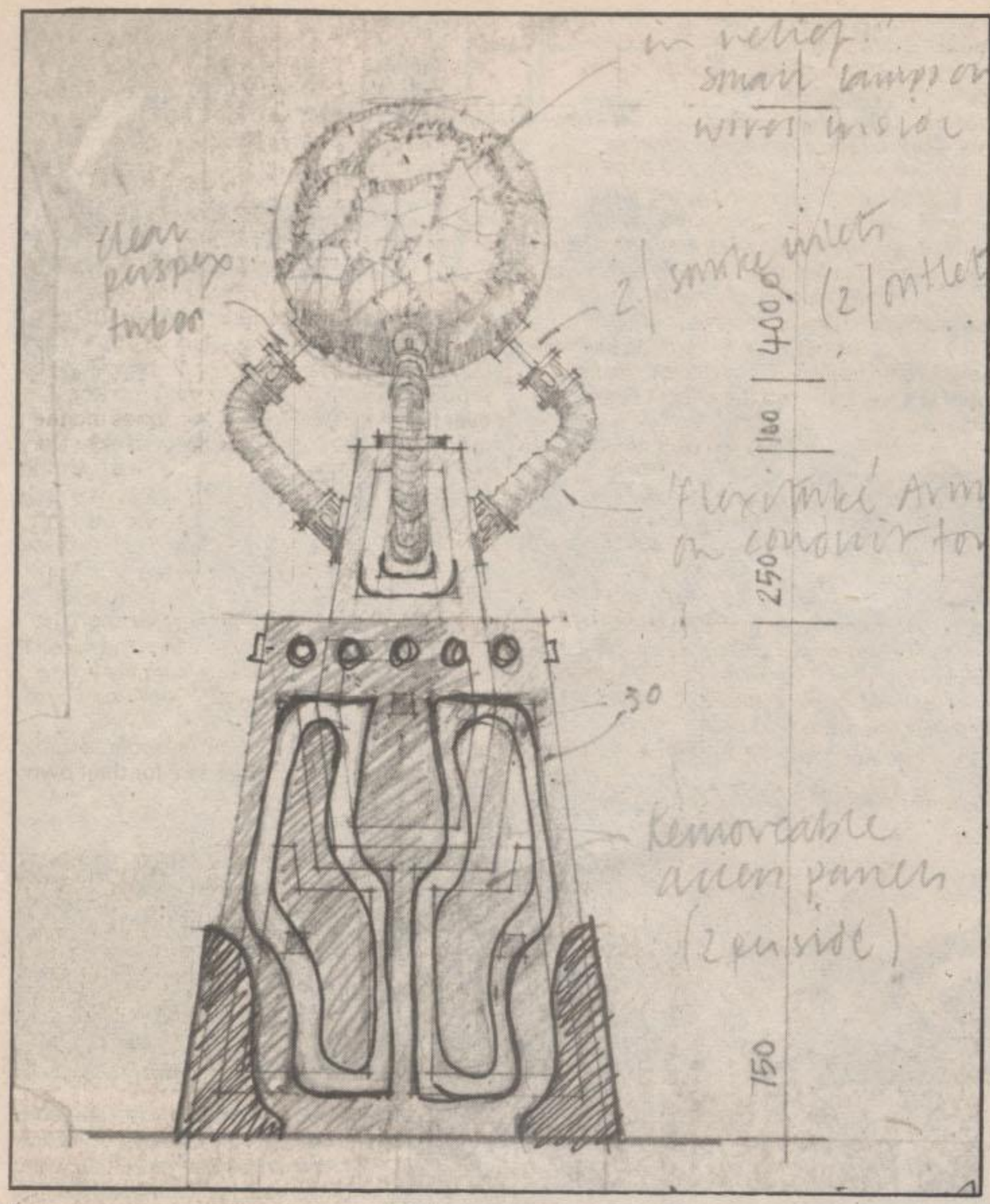
But surely you have to know your budget?

"Oh yes, you've got in the back of your mind how much you will have to spend but all that means is that you don't plan enormous great projects you can never realise. There are ways of cheating. For instance with the heath scene, I never for one minute thought of filling the entire studio with just the one set because it would have been too expensive, but there are ways around it such as using glass shots and models to increase the sense of scale."

You've mentioned the use of models and glass shots. Is the designer then in overall charge of work allocation to outside companies and freelancers, and to internal departments like Visual Effects and Costumes?

"Yes, very much so. Particularly with the heath set I designed the whole thing as one complete package: set, glass painting and model and then put it out to different people

►



Top: *A design sketch for the crystal from* Time-Flight *by Richard McManan-Smith.* Above: *A view of the cyclorama used on the set for the heath scenes in* Time-Flight. Opposite: *The landscape for the backdrop to the Jagaroth ship.*

to make different parts of it. There is no one department who can do the whole lot."

In the past though there have been instances of one department hanging onto one zone quite fervently. Thinking specifically of the monsters, the Daleks were originally the preserve of the Design Department, then Visual Effects took on the task, now it seems as though most monster designs come under the wing of Costumes.

"There's no fixed allocation of responsibility. We all meet quite early on (the effects, costume and make-up designers) and everyone has their own ideas having read the script so really its just a pooling of resources in sorting it out from there who is best suited to do what."

So what were the salient areas that needed sorting out with Time-Flight?

"Scale was the main problem—of having the citadel, the Concordes and the people all on the same set and not wishing to do it the way it is often done where somebody says. "Oh, look over there," and you cut to a little model set up on a table of a Concorde and a castle. What I was trying to do here was to incorporate it all together so you have the people in the foreground relating to the models in the background. If you like the whole studio was conceived as one huge model but one which could have people on it."

Are there any rules of thumb to be followed in designing this kind of perspective recording?

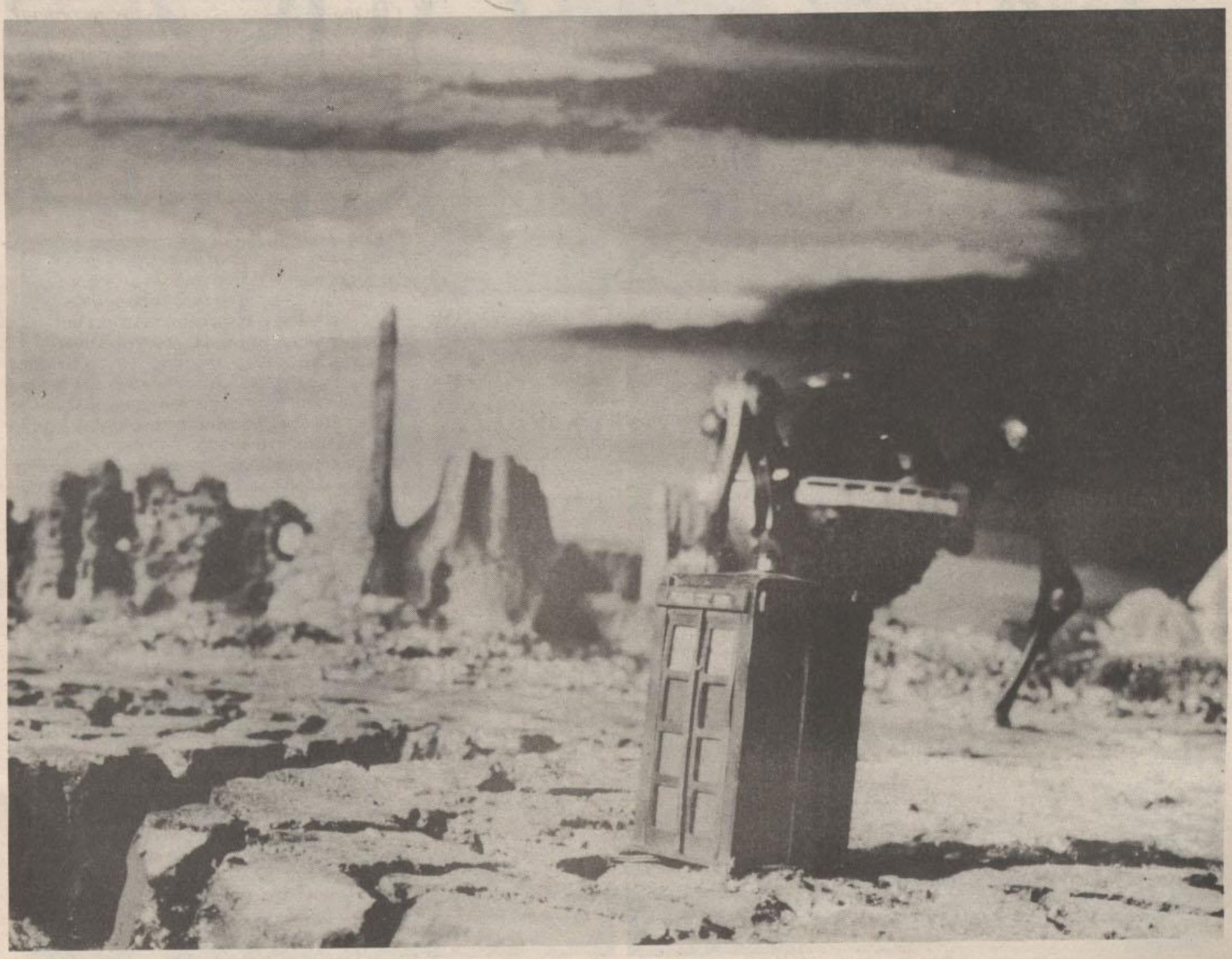
"Not really, it's just problem solving. You're faced with trying to make the backcloth of the sky look five miles away or even infinitely far away, and getting that perspective is the hardest thing of all—grading all the textures and colours from the backcloth to the foreground over just forty feet in physical distance. And that is quite generous in this case! Normally the distance is considerably shorter."

Do you need an in-depth knowledge of the mechanics of a studio, particularly how cameras work, before you can set about adequately designing for a programme?

"Not really the ways a camera works but certainly what they see through the lens. Again, going back to the heath set, to be sure it would work I had to produce a drawing that showed exactly what the camera would see. It was a very time-consuming projection from the plan into an elevation and then to a perspective drawing—all drawn with straight lines. It wasn't just a quick sketch, much more a full technical drawing so that in the end you could get a precise visualisation of what that camera will see when it's at a particular height and at its chosen lens angle. Different angles give different perspectives. Then, armed with that drawing you can go into the studio and say 'right, that is where the camera has got to be and that is what it will see of my set if that set is so big'. I did this for the glass shot so I would know precisely where the camera should be, how much of the set it would see, how much space above and below the set would be seen and hence how much of the glass would have to be painted over to hide those spaces. That way I could give the artists precise matte lines for painting the areas on the glass in their own studio *knowing* that it would fit exactly once it came into the television studio."

So is it then very difficult doing glass shots in a television studio bearing in mind that the artists still have to do the fine detail on their

painting on the day of actual recording?
"Not really. It's only a problem in that it is time-consuming because the artist needs a clear field of vision in the studio. It's usually the widest shot you can get so obviously they don't want anyone milling about in front of them while they're working. The lights too have to be up and at the correct level to match the colours and the tones which always need fine adjusting even if the artist has got the matte lines absolutely right beforehand."
How much were you involved with the dressing of the sets for Time-Flight *as regards special props? I'm thinking here of everything from small hand guns to the aircraft wheel seen in several shots. Where does one go to get an aircraft wheel for a television show?*
"It all comes under my area of control with the exception of any very special props, like the Master's hand gun, which are made by Visual Effects. The aircraft wheel was a specially constructed prop. I had to go out to a prop hire firm—the Bill King Trading Post—and more or less put the problem in their hands knowing that they can do it, though you do have to ask if they can do it in time and for a certain price. All I gave them were some reference photographs plus the detailed drawing of what I wanted. That sort of specialised building you have to contract out because of the sheer limitation of time you would come up against if you tried to go through the normal internal channels of Scenery or Visual Effects."
Looking at the actual scenery content does your work extend even as far down as determining exactly *what a bank of clouds will look like on the finished gauze backdrop?*
"Oh yes. The way I did this was to build a model, firstly so I could see what I was going to get out of this set and secondly so I could show everyone else roughly what the heath was going to look like. It's a starting point really so that when the artist came to paint up the gauze he had something to go on and could see the style and the effect I wanted to achieve."
How common a practice is it to build models to illustrate sets?
"It's relatively common to build a rough, working model so that everyone who can't necessarily read plans that well can instantly visualise what they will look like. It's not so common to build more finished models where you're painting it up and slapping coats of colour on it. Really it's just different ways of working—some designers like to make models, some prefer to do sketches. I tend to make more models."
How did you come to be a designer for the BBC?
"Some years ago I trained as an architect and indeed would probably have qualified in architecture if I'd stuck it long enough. As it was I got the opportunity to come here and I started as a Design Assistant and from there it was just a question of biding my time and waiting for the chance to get promoted to a full Designer."
Had your worked on ***Doctor Who*** *before* Time-Flight?
"I did *City of Death* which probably served me in good stead for this story because we had a large landscape in that too. Before that I did *The Armageddon Factor.*
"The landscape for *City of Death* was a real problem mainly because I didn't have control over the model filming. Ian Scoones did the model set with a very hard painted sky—very yellow and red and black—which we then had to try and match in the studio. And because the colours were so strong, and we couldn't run to the cost of having a canvas painted, we had to paint the filters—the gels—which go over the lights as an attempt to reproduce these deep colours. All the way through the recording we kept having to stop and repaint those gels because the heat from the lights was just burning them out. With *Time-Flight,* we've not had any model work filmed outside, it's all been done in the same studio with Visual Effects responsible for their own area."



THE VISITATION
reviews
BLACK ORCHID

On the surface of it this month's reviews are rather more straightforward than with *Kinda* and *Four to Doomsday*. In that instance we were dealing with two totally different story formats poles apart in both setting and style. *The Visitation* and *Black Orchid*, however, share a common denominator in that both serials are set in Earth's past.

Looking deeper into it, though, it rapidly becomes apparent that is where the similarities end. Each story has a radically different approach towards their common backdrop of history.

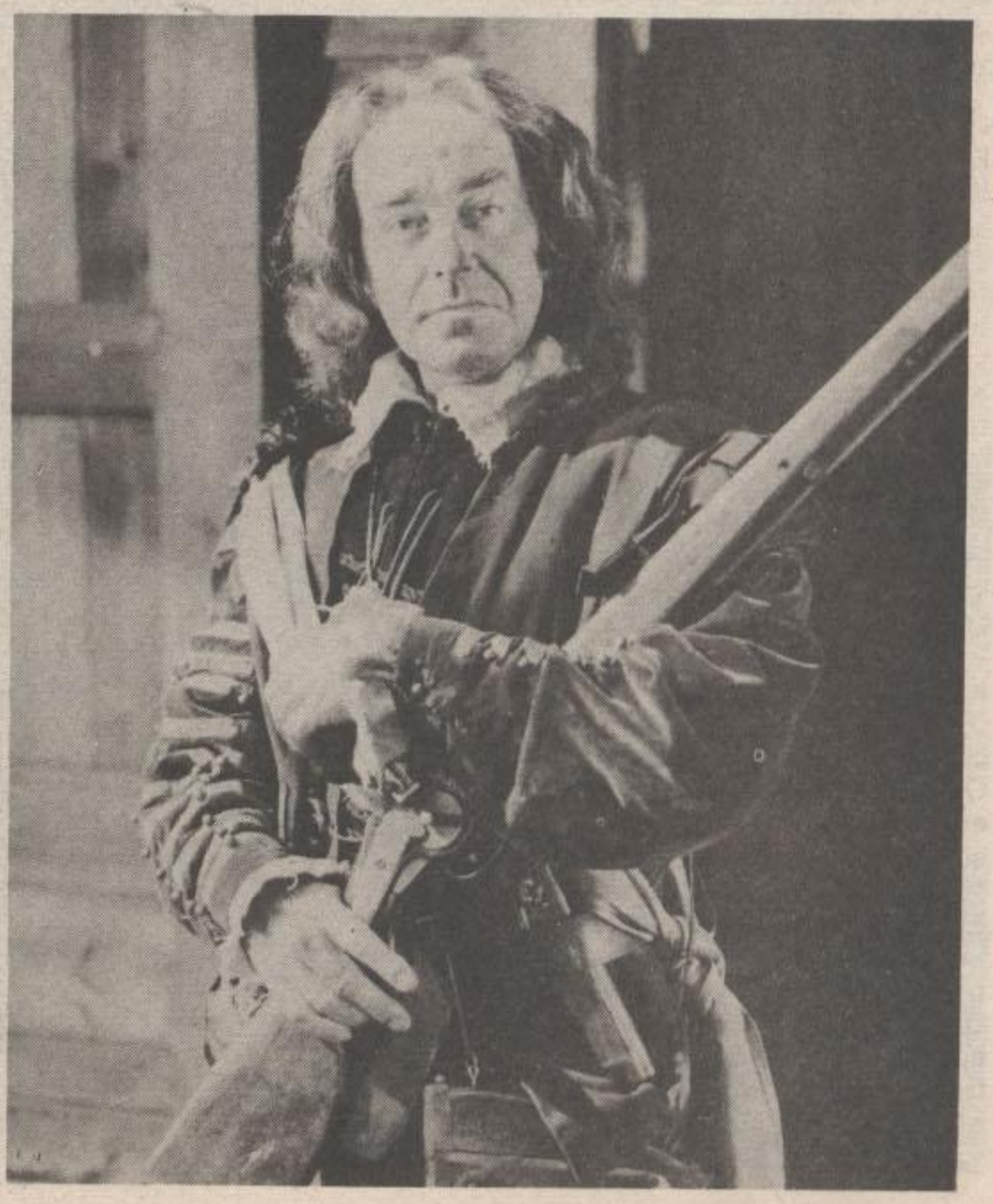
Of the two the biggest publicity was given to *The Visitation*. Possibly out of respect to their illustrious track record in doing period pieces the BBC went to town in promoting this story, laying heavy emphasis on the show's locations at Tithe Barn and the infamous Iver Park near Slough. By all accounts, we were led to believe, *The Visitation* would be *Henry VIII* with monsters and certainly this was given ample promotion in the style and presentation of the opening scenes.

For me this was one of the highpoints of that story: the gradual escalation of panic among the household of Squire John as the curious lights in the sky gave rise to the final appearance of the android, crashing through the doors of the manor and defying the musket shots of its three valiant defenders.

From that point onwards I was strung between the comic possibilities afforded and the very rapid switchover to the dramatic events surrounding the brutal annihilation of the Squire's family by the Terileptil android. After that the pendulum swung towards humour as Tegan rewarded the Doctor's continual inability to return her to Heathrow with a further ladleful of verbal abuse—this time likening him to broken clock which is, at least, right twice a day. I am rapidly coming to the conclusion that Tegan is a godsend to writers needing to get something off their chests simply because conflict scenes between her and the Doctor are so easy to do. Adric could not lambaste the Doctor because he would sound awkward doing it, and Nyssa is basically far to nice and well brought up. Tegan though, by her own admission, is a mouth on legs and in a slyly sadistic fashion I find myself almost looking forward to moments when she does get angry and gives noiseome vent to her displeasure. Long may she continue to do so.

So, still with episode one of *The Visitation* we had a tremendously exciting prologue followed by some superb dialogue inside the TARDIS complemented by the touches of continuity that have become so valued of late.

The Terileptil leader was convincing, both in appearance and in its mannerisms. From head to foot it was a true **Doctor Who** monster in the traditions of the Ice Warriors and the Sea Devils with an extra added bonus that the creature's mouth moved with far more dexterity than has ever been achieved in monsters for the series that did not use an actor's own mouth as part of the face mask. Ten years separate the Sea Devil leader seen recently on the *Did You See . . ?* **Doctor Who** review: complete with its flexing jaws and moving ears which, I am lead to understand, were all achieved using radio controlled servo-mechanisms. In 1972 the Sea Devils were pioneers in monster design and it is a point of pride that, even allowing for the passage of a decade, **Doctor Who** is still leading the television industry in its depiction



of nightmare monsters. I loved the heads, I loved the fishlike bodies, I loved its belligerently impatient manner with dull witted human beings, and I particularly liked the way it died, though more on that presently.

Up until midway through episode four of *The Visitation* I found the story absorbing. The set pieces were well done—the exploration of the Terileptil craft, the Doctor's witty reference to *Four to Doomsday* as his head threatened to be parted from his body again, and Nyssa's destruction of the android—but overall something was missing which should have been there.

This changed, and quite radically, when the location shifted to London and the film set at Ealing took over. Those scenes, so beautifully lit, so well made, with such a depth of scale achieved by the inclusion of that glass shot of the London skyline, cemented even more firmly my belief that video technology still has a long way to go before it can match the richness of texture film can attain. By some act of mental juxtaposition I am still at a loss to explain why those scenes at the bakery *looked* as though they genuinely were in 1666.

As for the locations of that Bakery in Pudding Lane, I am wondering how long it will be before some smart alec writes in and comments on the Doctor's cryptic reference at the end of *Pyramids of Mars* as to just who it was started the Great Fire of London . . .

If *The Visitation* made little use of its colourful historical background then Black Orchid certainly did the opposite. It encapsulated the mood, the feel and the social climb of upper crust England in the 1920s to absolute perfection. I imagine *Black Orchid,* or certainly its ingredients, must have been in the mind of the show's producer right from the moment when Peter Davison's characterisation of the Doctor was finally agreed upon. Certainly it was his story right from the beginning—a *Boy's Own* adventure of heroic exploits on the cricket field followed ►

by equally heroic exploits in that traditional murder mystery setting of the English country house.

There was no absence of characterisation here, from the matriarchal Lady Cranleigh with the martyred supression of her elder son's deformity down to the village bobbies and their "blow me down" attitudes on seeing the inside of the TARDIS. For a brief while the science romances of H.G. Wells came alive again under the auspices of the BBC. Good characterisation stems, of course, from a good script and few would deny that Terence Dudley had liberally sprinkled his scripts with gemstones of dialogue. My own favourites are the Doctor's moment of choked spluttering as Cranleigh flatters his cricket innings as being "worthy of the Master" (W.G. Grace) and the policeman's acidly dour reply to the Doctor's wish to return to the station where the TARDIS landed, "We're going to the (police) station!"

Black Orchid has little science fiction elements in it aside from the use of the TARDIS but it did have a capable monster in the form of George Cranleigh, mutilated bodily and mentally by the torturous punishments of a South American Indian tribe. The interesting thing about the marvellous make-up job done on Cranleigh was that it did not just inspire terror and revulsion. The make-up supervisor for this story, I would venture to say, learned a great deal from that recent success film **The Elephant Man**. As with John Hurt's brilliant portrayal of Merrick so Gareth Milne, with the help of some expert make up, came over not so much as an object of horror and fear but as a figure who inspired sympathy and pity for his disfigured condition.

While *The Visitation* made use of several set pieces as part of its drama *Black Orchid* was comprised of set pieces, one after another. There was no real need, scriptwise, to have all that pre-amble with the railway station save for the important need somewhere in the plot to establish the identity mix-up that leads the Doctor to play for Cranleigh's XI. But wasn't it a visual treat to see the Doctor and company riding to Cranleigh's residence in the lap of luxury courtesy of that lovely vintage Rolls Royce Silver Ghost.

The repartee between the Doctor's group and the incumbents of Cranleigh Hall was just as watchable and again a credit to Terence Dudley. Nyssa's denial that Traken was anywhere near Esher was almost as funny as Cranleigh's speculation that Adric was a Scandinavian.

Director Ron Jones proved himself to be no mean find for **Doctor Who** either when it came to presenting the visual feel of the 1920s. The costume ball was by far the principal set piece and it was excellently done. Both Sarah Sutton and Janet Fielding attested, in their interviews, to the freezing conditions prevailing while that party was being filmed yet none of that was apparent in the finished episode. The costumes were rich and elegant, the food spread looked magnificent and it was easy to spot which stars of the series had had dance training in their time. *Black Orchid* may have been the Davison Doctor's story but the Charleston sequence belonged to Janet Fielding and no-one was more thankful than I that the music itself was a genuine dog-and-trumpet stock record rather than a radiophonic rendition as I had feared from the opening scenes in that story when electronic 'whees' wahs' and 'wows" had been all too anachronistically evident.

In conclusion, a word or two concerning the endings of the two episode fours. Bearing in mind past criticisms I have held concerning stories that rise to an anti-climax rather than a climax I was very pleased to see both serials end well and leaving the viewer satisfied with the stories as individual entities. Of the two *The Visitation* is more obviously memorable with the raging fire and the screen alive with an on-rush of extras combating the inferno. Visually spectacular though this was my preference is towards the final scene of *Black Orchid.* It was un-necessary to the plot but I was glad it was done. Too often the Doctor has been accused of flippancy in the face of tragedy so it was gratifying to see him caring enough to stay on at Cranleigh Hall for the funeral of George. If *Black Orchid* was the pilot vehicle for Davison's Doctor as a character then those fifty minutes have truly earned him his wings.

DOCTOR WHO COMICS

This month we present the second part of the history of the Doctor's third incarnation in the comic strips, written and researched by Jeremy Bentham.

The Early-to-mid Seventies, as mentioned in an earlier article, saw a great downfall in the fashionability of science-fiction in the cinema, on television and in the comics. It was a hiatus period between the Sixties era of technological idealism and the pure escapism ushered in with **Star Wars**. Ever mindful of trends the powers-that-were at Polystyle Publications quickly decided their products would have to change to keep pace with the times, and hence with the cross-section who bought their comics.

It was a lean time for the comics industry as a whole with the vicious dictates of inflation forcing many publications to up their prices beyond points where youngsters were prepared to pay for them. There were a few other options; one which was to amend an existing magazine and relaunch it in a cheaper format. It was this that the Editors of *Countdown* elected to early in the spring of 1972 when the paper changed its name from *Countdown to TV Action* (as its banner logo had read for several issues beforehand) to plain *TV Action*.

The changeover was very sweeping and involved a change of printing process as well as a reshuffle of the paper's internal contents. *Countdown* had begun life as a predominantly science-fiction based publication with its major interest being the productions of the Gerry Anderson studios. But with **U.F.O** having laid an egg in the TV ratings the end was in sight, at least for the time being, for the glossy fantasy series that had seemed so prolific and so successful a few years beforehand. The new heroes of the seventies were the detectives. Bored of outer space, following the successes of the American Moon programme, the public at large sought their escapist thrills in the imagined realities of heroes such as **Frank Cannon** (disgustingly fat), **The Persuaders** (disgustingly wealthy) and **Hawaii** ("Book him Danno") **Five-O**. Even the latest output from the Anderson stable was a thriller series about modern-day adventures called **The Protectors.**

TV Action embodied a different printing process as well. The trail from *TV 21* to *Countdown* had seen the use of the very lavish photogravure process which gave top quality reproduction of artwork on glossy artwork. Unfortunately this process was, and is, very expensive and the dwindling markets of the early seventies heralded a very rapid trend away from this kind of printing and towards more cheaper methods on less expensive paper. Where *Countdown* had ►

DR WHO
An archeological team, headed by professor Barnes, is investigating the 'Glen of Sleep' and an ancient legend that clansmen will again rise and fight for Bonnie Prince Charlie. His assistant, Sanders, looks familiar to the Doctor and his fears are confirmed when the 'legend' springs to life!
YE HOLD THE GREAT SEAL! O' THE PRINCE COMMANDS —AND WE OBEY!
FOR TWO CENTURIES YOU HAVE SLEPT... NOW YOU MUST PREPARE YOURSELVES FOR ANOTHER BATTLE WITH THE ENGLISH!
SOON...
IT IS QUITE CLEAR TO HER MAJESTY'S NAVY - THE RUSSIANS HAVE NUCLEAR-ARMED SATELLITES ORBITING THE GLOBE!
IT IS OBVIOUS THAT ONE OF THESE WEAPONS MALFUNCTIONED, OR WAS PURPOSELY DETONATED.
THIS DATA DOES NOT SUPPORT YOUR THEORY, ADMIRAL.
DON'T LET THE OTHER ONE ESCAPE!
SUCH A WEAPON, PRAISE BE, HAS NOT BEEN INVENTED ON THIS PLANET THAT COULD OBLITERATE SUCH A VAST AREA
FIRSTLY, THERE IS NO SPACE DEBRIS. IF ONE OF THESE CENTRAL SATELLITES EXPLODED, IT WOULD NOT COMPLETELY ATOMISE THOSE FURTHER MOST AWAY FROM IT!
THIS DATA IS FAR FROM COMPLETE. I NEED MORE MATERIAL TO MAKE AN EXACT ASSESSMENT.
YOU MEAN YOU KNOW WHAT IT IS?
WE'LL NOT FAIL YOU, MASTER!
THERE'S LITTLE DOUBT ABOUT IT, GENTLEMEN. THIS WAS THE HANDIWORK OF SOME ALIEN BEING.
A FEW HOURS LATER...
YES, DOCTOR; AN EXCEPTIONALLY LARGE METEORITE CAME DOWN SOMEWHERE IN THE PACIFIC YESTERDAY.
... LET'S SEE IF I CAN MAKE THEM REALLY ANGRY! HEY-AAAH! GIDDAP!
THE BODY CAME DOWN HERE. IT MUST HAVE DECELERATED, OR ITS VOLUME WOULD HAVE CAUSED A TIDAL WAVE.
IT ALL SOUNDS RATHER FANCIFUL TO ME.
AND MAKE OURSELVES A LAUGHING STOCK, ON THIS FELLOW'S SAYSO!
WE SHOULD INFORM THE AMERICANS IMMEDIATELY!
FELLOW SAYSO?
BEASTS... AT THE BEST OF TIMES ... THEY COULD BE MY SALVATION.

been glossy,
TV Action had a matte feel to it.
Countdown had seen almost a fifty-fifty split between colour and black and white pages, *TV Action* was decidedly more slanted towards black and white. And where *Countdown* was sci-fi, *TV Action* was heavily pro-adventure story strips.

So where did **Doctor Who** come into this changing field?

Oddly enough the popularity of **Doctor Who** was on the increase during this period of time as its escalating ratings on televison bore out. Jon Pertwee was proving a very popular Doctor with the general public and his continued presence in *TV Action* was assured both by the viewing figures and by the preference of its very pro—**Doctor Who** Editor Dennis Hooper.

All this was reflected by the treatment **Doctor Who** received in the new-style *TV Action.* To begin with, it graced the front page in full colour
and with superb artwork
courtesy of Gerry Haylock. When fans come to recall the history of Jon Pertwee's Doctor in the comics it is always the name of Gerry Haylock that gets mentioned first and

EVEN THE FEROCIOUS CLANSMEN ARE NO MATCH FOR THE FRENZIED CATTLE...
AFTER MANY HOURS OF WRANGLING, THE DOCTOR LEAVES WHITEHALL, DEFEATED...
I DID MY BEST, DOCTOR BUT WHAT ARE YOU GOING TO DO?
THE ONLY THING I CAN, GENERAL, I'M GOING TO TRY AND PREVENT YOU HUMANS FROM DESTROYING YOURSELVES!
MEANWHILE ORDERS HAVE ALREADY LEFT THE ADMIRALTY...
A TOP PRIORITY SIGNAL, SIR
WHAT'S IT ALL ABOUT, SIR?
BELIEVE IT OR NOT, NUMBER TWO, WE'RE LOOKING FOR GREEN-EYED MARTIANS!
THE DOCTOR HAS WASTED NO TIME IN MAKING HIS OWN PREPARATIONS TO TRAVEL.
IF MY REASONING IS CORRECT, I CAN RELY ON THE TIME LORDS FOR THE EXACT COURSE AND LANDING SPOT
THAT'S GIVEN THE MASTER'S WILD MEN SOMETHING TO THINK ABOUT! BUT I THINK IT'S ABOUT TIME I DISMOUNTED!
© 1973 BBC tv Ent.
AND SO...
I AM CERTAINLY TRAVELLING ON A PARALLEL TIME BEAM.
SECONDS LATER
I SEEM TO HAVE ARRIVED
YOU BUNGLING FOOL!
YE'RE PARDON, PRINCE! WE'LL NO' FAIL YOU AGAIN...
THE FOOLS ARE STILL LIVING IN THEIR OWN LONG GONE WORLD OF SEVENTEEN-FORTY-FIVE! NO MATTER... SO LONG AS THEY OBEY ME. THEY'RE ALL I NEED TO CARRY OUT MY PLAN!
DEEP OCEAN MINING MACHINERY AND THE DESIGN SEEMS NASTILY FAMILIAR
DALEKS!
Dr Who continues on page 21
: FINDS PRISINGLY
GREAT GLORY! IT'S... PROFESSOR BARNES... BOUND AND GAGGED!
MPPFFF! MMM..!

foremost, and for good reason. Haylock's very precise and technical looking illustrations perfectly suited the Pertwee period of **Doctor Who** with its penchant for elaborate hardware and scientific locations. His very first story for *TV Action* (ignoring the crossover **Planet of the Daleks** tale) dealt with a civilisation of the future whose secret weapon was a dirigible airship very along the lines of the Zeppelins of the Thirties.

Haylock was also a very prolific artist and was capable of producing very good artwork very fast—a factor which was likely instrumental in the strip being promoted to three pages in *TV Action* as opposed to the two it had been allocated in *Countdown*.

Between issues 58 and 100 **Doctor Who** dominated the first three pages of *TV Action* and often features about the TV series could be found on the inside pages as well in the form of mini-articles on the letter's page or colour pin-ups on the back page.

Whilst on the subject of the feature pieces on **Doctor Who** which appeared in *TV Action* it is worth noting here the occasional snippets of advance information which the paper published courtesy of the close working relationship between Dennis Hooper and the Producer of the TV series, Barry Letts. A well remembered incident concerned a letter to *TV Action* in 1973 by a reader requesting information on The Master. In reply *TV Action* stated that *The Master,* like the Doctor, was a *Time Lord* from the Planet Gallifrey. "Ho ho," thought all those wise, long-in-the-tooth **Doctor Who** fans who knew full well the name of the 'Time Lords' planet had never been revealed in the series. Nine months later those same, wise **Doctor Who** fans were quietly eating humble pie as the Doctor related to Linx in **The Time Warrior** that he was indeed a Time Lord from Gallifrey—a revelation which seemed to underline the old axiom about never underestimating the power of the press!

So well did the **Doctor Who** strip and its related features do in *TV Action* that, in the summer of 1973, Polystyle brought out the first of their three **Doctor Who Holiday Specials,** a publication which, to date, has ►

THE WANDERERS
APPARENTLY held in space by the time lords, the Doctor begins to believe he has been imprisoned in the Tardis as a punishment for his recent, adventures on the Moon. But then . . .
Dr Who part two
THEN..
EMERGENCY! ENEMY CRAFT APPROACHES!
THAT'LL BE ADMIRAL DUNSFORD'S ILL-FATED SUBMARINE. I MUST FIND THE CONTROL AREA.
AN EARTH UNDERSEA VESSEL. WE SHALL CAPTURE IT.
AND IN THE DALEK CONTROL ROOM...
CAPTURE IT!
GOOD GRIEF! NOT ONLY AM I MOVING THROUGH TIME BUT ON AN ACCELERATED LINEAR PLANE!
WHAT DO YOU MAKE OF THAT, SIR?
THE H.M.S. PANDORA HAS ALSO MADE A SITING...
COULD BE A DEPTH ILLUSION. TAKE HER IN CLOSER, NUMBER TWO!
THE ENGINES ARE LOSING POWER, SIR.
REVERSE FULL POWER!
BUT SUDDENLY...
IT'S NO GOOD. THE SHIP'S UNDER SOME OTHER CONTROL!
NO-ONE INTERFERES WITH THE ROYAL NAVY-WE'LL SEE ABOUT THAT!
ARM THE FORWARD TORPEDO TUBES. LET'S SEE WHAT THEY MAKE OF THAT!
AAH!
THE NOISE..!
BEFORE THE CAPTAIN'S ORDERS CAN BE CARRIED OUT...
THE ANCIENT ASTRONAUT ENTERS A SILE
WORLD OF PERPETUAL SLEEP, BROKEN ON
BY THE HUM OF MACHINERY, AND THERE
MORUN! WHAT ARE YOU DOING...?
NOT LONG AFTER...
YOU ARE A DALEK SLAVE, YOU WILL OBEY!
I WILL OBEY
YOU WILL RECEIVE YOUR ORDERS ON THIS FREQUENCY.
IT ALSO GIVES ME A WAY OF GETTING AT THEM.
I UNDERSTAND

been the most lavish one-off magazine produced for **Doctor Who** outside the **Radio Times 10th Anniversary Special.** With no less than eight colour pages; four of which were glossy pin-ups, a unique set of behind-the-scenes stills on the making of **Frontier in Space,** a whole range of photographs from the show's past and present, plus some very authoritatively written articles it seemed almost a giveaway at the price of 10p per copy!

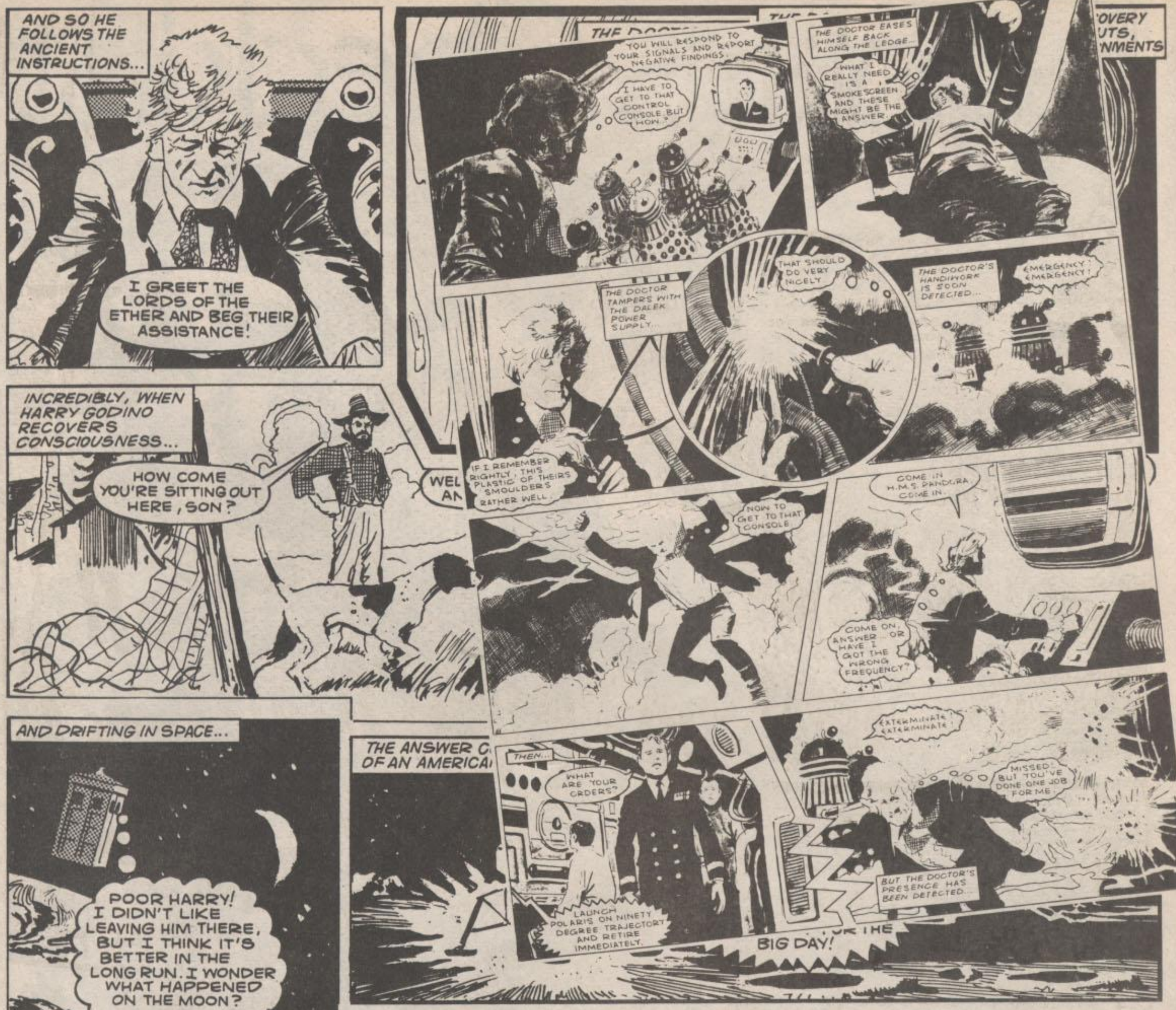
The close ties between Barry Letts and Dennis Hooper also led to another first for *TV Action* in the summer of 1973. The paper held a Design-a-**Doctor Who** Monster competition for its readership. Fair enough you might be tempted to think. What is new about that? The novelty lay in that the winning design would be picked by Barry Letts, Terrance Dicks and Jon Pertwee and the creature itself would then feature in the *TV Action* **Doctor Who** strip written and drawn by Gerry Haylock.

The winner was Ian Fairnington and his monster was called The Ugrakk. Sure enough, a few weeks later an eleven installment **Doctor Who** adventure began depicting the Doctor in a life or death battle with the green, fungus-like Ugrakks.

Further changes came to *TV Action* as from issue 101. Instead of the cover featuring page 1 of a comic strip each edition was prefaced with a full-page, colour illustration advertising the week's big story. A big story was a seven page complete-in-one-issue strip starring one of the TV productions featured in the publication. One week it would be **Alias Smith and Jones,** another week it might be **Mission Impossible** and on another week **Doctor Who.** The inclusion of a seven page story meant that other strips were periodically rested for a few weeks to provide space, and **Doctor Who** took it in turns with the others.

Under this new format **Doctor Who** ran to five complete stories in black and white, and four serial stories, of two pages per issue in colour. Most notable among these were *The Glen of Sleeping* which had the Daleks, *The Spoilers* with the first comic strip depiction of the Time Lords and the two stories *"kcaB to the Sun* and *The Vortex* whose storylines seemed ominously close to the TV serials *Inferno* and *The Claws of Axos* for comfort

TV Action was eventually wound up in August 1973 with low sales no longer meriting its continued existence. The majority of the strips submerged, never to surface again but a few were saved and carried over to another of Polystyle's Publications, and so it was that on the week


AND SO HE FOLLOWS THE ANCIENT INSTRUCTIONS...
I GREET THE LORDS OF THE ETHER AND BEG THEIR ASSISTANCE!
YOU WILL RESPOND TO YOUR SIGNALS AND REPORT NEGATIVE FINDINGS.
I HAVE TO GET TO THAT CONTROL CONSOLE BUT HOW...?
THE DOCTOR EASES HIMSELF BACK ALONG THE LEDGE...
WHAT I REALLY NEED IS A SMOKESCREEN AND THESE MIGHT BE THE ANSWER.
THE DOCTOR TAMPERS WITH THE DALEK POWER SUPPLY...
THAT SHOULD DO VERY NICELY
THE DOCTOR'S HANDIWORK IS SOON DETECTED...
EMERGENCY! EMERGENCY!
INCREDIBLY, WHEN HARRY GODINO RECOVERS CONSCIOUSNESS...
HOW COME YOU'RE SITTING OUT HERE, SON?
IF I REMEMBER RIGHTLY, THIS PLASTIC OF THEIRS SMOULDERS RATHER WELL
NOW TO GET TO THAT CONSOLE
COME IN H.M.S. PANDORA COME IN
COME ON, ANSWER — OR HAVE I GOT THE WRONG FREQUENCY?
AND DRIFTING IN SPACE...
POOR HARRY! I DIDN'T LIKE LEAVING HIM THERE, BUT I THINK IT'S BETTER IN THE LONG RUN. I WONDER WHAT HAPPENED ON THE MOON?
THE ANSWER C
OF AN AMERICA
THEN...
WHAT ARE YOUR ORDERS?
LAUNCH POLARIS ON NINETY DEGREE TRAJECTORT AND RETIRE IMMEDIATELY.
EXTERMINATE! EXTERMINATE!
MISSED! BUT YOU'VE DONE ONE JOB FOR ME
BUT THE DOCTOR'S PRESENCE HAS BEEN DETECTED...
BIG DAY!

ending September 1st 1973 the **Doctor Who** strip returned home again to *TV Comic*, to take up residence as a two page black and white strip though still under the auspices of Gerry Haylock.

The demise of *TV Action* also saw the ending of any feature articles on **Doctor Who**—at least until the arrival of **Doctor Who Weekly** in 1979. Polystyle did bring out a further **Doctor Who Holiday Special** in 1974 but despite some colour pin-ups and some new black and white stills the general content of the publication was far below the standard set the previous year with the greatest difference being the absence of many **Doctor Who** articles and the substituting of those syndicated features on space exploration one finds ad nauseum in the **Doctor Who annuals.**

Gerry Haylock remained with the Pertwee strip for the remainder of its days in TV Comic and to be fair he did, on the whole, maintain the quality of story telling and artwork he had achieved in *Countdown* and *TV Action*. Some old faces popped up in the strip from time to time such as the Daleks and the Time Lords, the most interesting cameo appearances were by the Vogans, originally the creations of *Countdown* artist Harry Lindfield, who returned late in the autumn of 1974.

Unlike the closing strip stories of the Troughton era in *TV Comic* the Pertwee serials bore little resemblance to events occurring in the TV series. Ever since his introduction into *Countdown* the Pertwee Doctor had been devoid of any companions from the television show and this trend extended right through to the last Pertwee strip story, *The Wanderers*, the closing installment of which appeared in issue 1203, dated the week ending January 4th 1975. By that time the new Doctor, Tom Baker, was well into his first story on TV—**Robot**—and BBC Enterprises were putting pressure on Polystyle to change their Doctor into the hat and scarved version.

Next month we will conclude this series on the history of *Doctor Who* in the comics with a look at the Tom Baker strips in *TV Comic* and the events in the late seventies which led the good Doctor to make the transition from Polystyle Publications to Marvel Comics.

Comics Checklist

Due to lack of research facilities available at the National Newspaper Library this listing of the stories for Jon Pertwee's Doctor in the comics is incomplete and misses out the **Doctor Who** strip as printed in *TV Comic* between issues 1133 and 1203. As it would be very desirable to fill this information gap we would be very pleased to hear from any reader who can compile a story guide, similar to those we have run these last few issues, for the latter Jon Pertwee *TV Comic* strips. This listing will be published in a future issue of **Doctor Who Monthly** with an appropriate credit to the person whose list is first out of the mailbag. Many thanks.

TV ACTION LISTING

COMMENT: TV Action begins with issue 58. **Doctor Who** is presented on pages one, two and three, drawn by Gerry Haylock with page 1 being in full colour.

(9) **A STITCH IN TIME** issues 63 to 70

A super novel sends the TARDIS spinning forward to Earth in the year 5000 AD. Civilisation has ended and the world is now divided between the ageing "Noms" and the super-human "Mutes" whose secret weapon is an airship.

(10) **THE ENEMY FROM NOWHERE** issues 71—78

The Doctor saves the Earth from the Zerons, creatures of reverse matter who have come to Earth to take the world as a colonial property for themselves with priority one being the elimination of Mankind.

(11) **The UGRAKKS** (created by reader Ian Fairnington) issues 78—88

On a curious world the Doctor helps an old Earth professor to escape the clutches of the fungus-like Ugrakks who are masters of the plant life on the planet. They find useful allies though in the Zama Flies.

(12) **STEEL FIST** issues 89—93

A nuclear physicist is kidnapped by the seemingly invincible Steelfist gang. But when the Doctor investigates he finds there is more to Steelfist himself than meets the eye.

(13) **ZERON INVASION** issues 94—100

The Doctor goes to warn the government of an iminent space invasion but finds the people of London are already pawns of the alien attackers. The Doctor breaks the aliens' spell but will his warnings of an invasion be believed?

COMMENT: TV ACTION changes format. Portrait illustrations of the week's 'big story' feature on the cover. **Doctor Who** alternates between colour serials, black and white 'big stories' or being absent altogether from the publication.

(14) **THE DEADLY CHOICE** issues 101—103

The evil abbot of Mai Sung monastery uses a nerve gas to paralyse the world's leading scientists at a convention. He then intends to kidnap them and use their talents to gain the world for himself. The Doctor has other ideas.

(15) **WHO IS THE STRANGER?** issue 104 big story

Landing in occupied France during World War II the Doctor helps the Reynard Resistance Group to smuggle a captive German scientist and his remarkable truth serum to England.

(16) **THE GLEN OF SLEEPING** issues 107—111

The Master awakens a band of fierce Highland warriors, who have slept since 1745, and uses them to hi-jack a Polaris submarine. But the Doctor uses a time device to take the sub back into history where the Redcoats give the Master a harsh reception.

(17) **THE THREAT FROM BENEATH** issue 112 big story

When several soy satellites are mysteriously destroyed the Doctor traces the cause to a submerged flying saucer. The ship is commanded by the Daleks as part of their latest strike against the Earth.

(18) **KCAB TO THE SUN** issues 116—119

Arriving at a revolutionary new solar energy plant in Wales the Doctor becomes suspicious of Sir Nigel Lomax—the Director—when he finds he is in league with an alien life form plotting to turn the Earth into an inferno.

(19) **THE LABYRINTH** issue 120 big story

A series of harrowing tests befall the Doctor on a dying planet as he is assessed for his suitability to be entrusted with taking the children of the doomed world to a new home.

OUTSIDE THE DALEK DOME...
MISSILE AWAY!
EVEN IF I GET BACK TO THE TARDIS, AM I GOING TO GET AWAY BEFORE THAT MISSILE COMES DOWN?
MINUTES LATER...
AND ON THE OCEAN FLOOR...
AAGH!
AND IN THE DOCTOR'S WORKROOM...
PHEW! MADE IT!
SEVERAL DAYS LATER...
WELL, WHATEVER WAS THERE WAS SATISFACTORILY DEALT WITH BY HER MAJESTY'S NAVY.
A REMARKABLE FEAT, ADMIRAL. BUT IT'S STILL A MYSTERY WHO GIVE THE AUTHORITY TO FIRE THAT MISSILE.

(20) **THE SPOILERS** issue 120 big story

Lord Soton, ruler of the planet Farraf plans a war against his neighbouring planet, Raffar, but realises it would cost his planet's total mineral resources. Sending a plea for help to the Time Lords, he tries to trick the Doctor into helping with his insane plan.

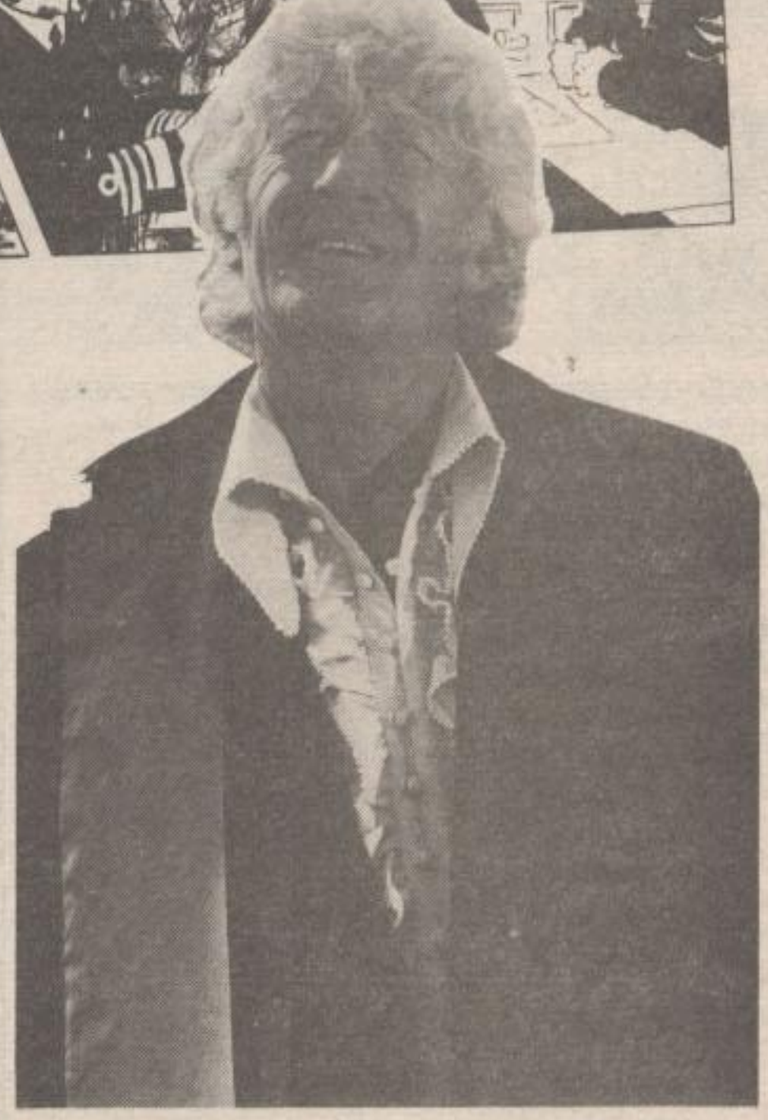
(21) **THE VORTEX** issues 125 to 129

An organic planet uses a matter transporting beam to reach out across the depth of space and ensnare zoo specimens for its study. The Doctor and a young boy are caught by this beam but the Doctor has thoughts of freedom . . .

(22) **THE UNHEARD VOICE** issue 131 big story

Across the globe buildings, ship and populations are being destroyed by an ultrasonic signal coming from space. The Doctor traces the cause to a malfunctioning satellite but can he silence it in time to save a major centre of population?

COMMENT: Issue 132 is the last for TV ACTION. **Doctor Who** re-transfers back to *TV Comic* as a two page serialisation where it continues right through till issue 1132 and the switchover to Tom Baker's Doctor.



93 Stalcus.

The DALEKS

ROBOT 2K FINDS HIMSELF ABOARD A DALEK SHIP – A SHIP BUILT FOR DESTRUCTION – ON A ONE WAY JOURNEY TO OBLIVION.

THIS MISSILE COULD BLOW ME INTO IRON FILINGS IN ONE SECOND

2K

BUT THE DALEKS WON'T EXPLODE THIS ROCKET UNTIL IT REACHES THE MECHANOIDS

2K JUDGES CORRECTLY...

ROCKET READY FOR SIGNAL TO EXPLODE IT

WAIT UNTIL IT REACHES THE ORBIT OF THE MECHANOID PLANET.

LET'S SEE, SPEED OF ROCKET 99,000 M.P.H... POINT OF INTENDED IMPACT 26 x 8 LONGLATS SW BY N... INTERESTING. NOW FOR A LITTLE ADJUSTING...

WHILE 2K WORKS IN THE ROCKET...ON SKARO...

...AND FIRST, DALEKS, OUR ROCKET WILL ATTACK THE MECHANOIDS. LATER, BEFORE THEY CAN RETALIATE, THE ROGUE PLANET...

...WILL SMASH INTO THEIR PLANET, MECHANUS, AND DESTROY THEM UTTERLY.

2K

THE ROGUE PLANET'S DUE TO HIT MECHANUS AT 14.50 SKARO TIME. SO... SEPARATION OF WARHEAD MUST BE NOW!

...IT WORKED! THIS'LL GIVE THE DALEKS SOMETHING TO THINK ABOUT.

THE WARHEAD'S TRAVELLING ON OUR RADIO SIGNALS... STRAIGHT BACK TOWARDS SKARO!

THE GOLDEN EMPEROR'S PLAN HAS BACKFIRED. THE DEADLY WARHEAD RACES BACK TOWARDS SKARO. IN SAVING HIMSELF, HAS 2K JEOPARDISED HIS MISSION OF PEACE?

CONTINUED NEXT MONTH!